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The Next Vogue Will Be The Christmas Gifts Number

The Christmas Gifts number of Vogue, dated December 1st, will be more than valuable to every woman who seeks individuality in her gifts.

This number will contain hundreds of gift suggestions selected from the best shops in America, and faithfully illustrated. In selecting these gifts we have searched for the unusual, the unhackneyed. We have gone whenever possible to shops away from the beaten track, and taken from each one its specialty, its most desirable offering for the Christmas season.

The Christmas Gifts Number will make it easy for you to decide upon the very gift that will be most appreciated by each friend on your list. And thanks to our unique offer "Let Vogue do your Christmas Shopping," it will be possible for you to order these gifts more comfortably and conveniently than if you were doing your shopping in person.

Remember, too, that the fashion interest is never lost sight of in any number of Vogue. Our next number will have many things to say about the modes of midwinter—and even about the styles that are beginning to take shape for next spring.

Be sure to read the Christmas Gifts Number. Tell your newsdealer to reserve a copy for you, or use the coupon in the corner of this page and receive this number and the following three issues promptly upon publication.

Clip Along This Line—Fill In—and Mail To-day.

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VOGUE, 443 Fourth Avenue, New York

For the remittance of $1 enclosed, send me the Christmas Gifts Number and the three following numbers.

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MISS GWENDOLYN BURDEN, OF NEW YORK AND FAIRLAWN, NEWPORT

Miss Burden is the daughter of Mr. and Mrs. I. Townsend Burden, who have recently announced her engagement to Mr. David Dows, of New York. The wedding will take place at Grace Church, New York, December 12th

VOGUE

MADAME CASIMIR-PERIER *in her* NORMANDY HOME

"Trie-la-Ville," the Château of the French Actress, is Set in Spacious Grounds—The Gowns for Her American Tour Designed by Cheruit

BEFORE her departure for America—in fact, on her last day in France—I received a note from Madame Casimir-Perier, who is better known under her stage name of Madame Simone, inviting me to Trie-la-Ville, her country house, by way of Trie-Château, the nearest railroad station. Knowing nothing of the hours of departure of trains to this remote Normandy village, I hastened at once to the *gare*, only to find that the next train, in fact the only one leaving that afternoon, was an *omnibus* (commuter). In spite of all traditions to the contrary, this train really started on time, but how slowly it trundled along! With some show of reason it stopped at all the numerous stations on the route, and with no obvious reason it halted indefinitely in the middle of wide, green fields; winding across the wide spaces where the heat haze, laden with dust, golden under the low-dropping sun, showed in wondrous beauty, shrouding the distant villages and throwing houses, church spires, and tall trees into delicate, dim silhouettes, like a city in a dream.

The chatelaine of Trie-la-Ville gowned in a simple frock for a morning stroll through her garden

As we crawled into beautiful old Pontoise, where we rested tranquilly over half an hour, the tedium of the wait was lightened, as only in Europe it could be, by the picturesqueness of a group of red-capped and red-frocked choir boys in snowy-white overgowns, and priests in long, black robes under short, white chemises, probably returning from some Saint's Day celebration. Thus beguiled, the long afternoon passed at last, until, at nearly six o'clock, Trie-la-Château was reached.

TRAVELING UNDER DIFFICULTIES

On inquiry of the *chef de gare*, it appeared that Madame Simone's house, Trie-la-Ville, was two miles distant. "A carriage then!" "But, no; a carriage did not exist. Perhaps, however, at the hotel." The "hotel" was only across the track, but to reach it it was necessary to descend a long road, cross under the railroad bridge and ascend again to the quaint little *auberge* called by French courtesy a "hotel."

The landlord was as uncertain in regard to a carriage as had been the *chef de gare*. "Certainly, there was none, at the moment, perhaps later—" However, I had no intention of spending the night in such a wilderness, and insisted that a carriage must be procured in some manner or other, when suddenly my comfortable landlord cried out *"Voilà, la voiture, Madame!"* It was a big, rattling two-horse diligence, but how gladly I mounted into it, and bidding the driver hasten, at what a pace we set off! How I clung, first to the straps, then to the seats, while the otherwise empty vehicle bounded along the narrow, winding road. With each curve I was dashed against the opposite side of the immense thing, until, with a final crash, in what seemed like an incredibly short time, I was pulled sharply up in front of a high, blank wall.

Gown of gray météore, showing the plaited skirt and cuirass corsage worn by Madame Simone in "Le Voleur"

Draped coat of changeable blue and green radium silk with a deep border of marine blue embroidery

Madame Simone makes a very youthful picture with her enormous muff and small toque of leopard-skin

SITUATED IN A GREAT COURT, THE HOUSE IS WELL GUARDED

A pull at the bell let loose a clamor of tongues of many dogs, and when the door was opened half a dozen great creatures, still madly roaring, tugged strongly at their leashes, seemingly moved by one common desire—to devour me alive. Convinced of my safety by the *concièrge*, and the noise somewhat quieted, in the dimness of early twilight I found I was in a great courtyard; the house, a charming old château, filling one side, the other three sides occupied by the stables and kitchen offices. Following my guide, the woman who had controlled the dogs, I entered a great hall that led straight through the whole width of the house into a large garden, dropping away from a wide, columned veranda upon which opened the long windows of the living rooms. Here, while waiting for Madame to receive me, I admired the façade of the house as seen from the garden side. I peeped at the tennis court, shaded by fine old trees, and tried to trace the plan of the garden, evidently in process of reconstruction.

MADAME'S OWN APARTMENT FILLED WITH BOOKS

Madame Simone received me in her own room, a great apartment with long windows at either end. By the garden windows her grand piano stands, and at one side is the great Louis XVI couch shown in the photograph. Low bookcases line the opposite wall, and books are scattered everywhere—on the couch, on chairs, and on small tables.

ADORED BY HER WHOLE HOUSEHOLD

Madame Simone is smaller, fairer, and more youthful than she seems on the stage. She is sweet voiced, with gentle manners that carry not the slightest suggestion of stage life. Serious in repose, her face is often suddenly lightened by an odd, twinkling smile, full of glee. It is easy to see why all her household adore her. Chochotte is an important member of it—Chochotte, her little dog. After searchingly investigating me that afternoon, he signified his approval of the stranger by expressing a desire to be introduced. He was excessively proud of a new traveling garment he wore; it had just been sent home and was being tried on when I entered the room. How proudly he strutted about, turning his head to see if his little white handkerchief peeped just the right distance above the edge of his pocket.

HER SALON DECORATED AFTER THE DIRECTOIRE FASHION

Naturally, Madame Simone was greatly occupied on her last evening at home, and during the constant interruptions of milliners, dressmakers and gardeners, her amiable secretary, a fair, young Englishwoman, while telling me many interesting things, showed me the salon and dining room, the first adjoining the delightful living room, the second on the other side of the hall. In the changes which were being made in the house, each room has been newly furnished in accordance with the well-known and exquisite taste of Madame Simone. After the style of the Directoire, the salon has furniture covered in rich green damask, and wreathed in gold-colored silk embroidery. The carpet, under rich Persian rugs, shows pale gray, and the walls are painted in dark, rich colors. Rare old toile de Jouy, of beautiful design and deep, rich colors, covers the walls of the dining room, and lengthwise of the room stands a long, narrow, dining table such as one may see in an old monastery.

MADAME SIMONE'S FIRST MARRIAGE A PARIS SENSATION

When in December, 1898, Mademoiselle Pauline Benda, the daughter of a rich banker, married, in the church of St. Philip du Boule, Charles Le Bargy of the Comédie Française, a great sensation was given to the artistic, literary and theatrical worlds. The size of the dot bestowed upon her, said to be a million, was interesting; and also interesting was the fact that Monsieur Le Bargy had for his witnesses Paul Hervieu and Edmond Rostand, the latter always his intimate friend, and then in the flower of the glory of his first great success—"Cyrano de Bergerac." Besides, the traditional ideas of French wedding propriety seemed threatened when Monsieur Le Bargy appeared for the ceremony attired in the English fashion of morning dress, gray trousers, mauve cravat and a Prince Albert coat! A thing so unthinkable had never

Many fine old trees shade the grounds of the estate, where the old-fashioned gardens, somewhat run down, are now in process of reconstruction

Her penchant for gray is again seen in a ravishing tea gown of silver and white, with drapery of Alençon lace

Enchanting robe of pale gray silk gauze, embroidered in silver flowers and foliage, worn in the first act of "Rafela"

When Madame Simone settles herself with a book on the great Louis XVI couch, in her boudoir, the alert Chochotte is self-appointed guardian

MADAME SIMONE TALKS *of* PLAYS

To Give Bernstein His Full Literary Value, She has had Special Translations Made of "The Whirlwind" and "The Thief"

NOT Japhet in search of a father, nor Conrad in search of his youth, nor even Richard Le Gallienne in quest of the Golden Girl, had more checkered journeys, or more persistent misadventures, than the Interviewer in search of Madame Simone.

For this charming French actress, brimming with amiability and good will when she landed in America, was soon so besought of interviewers that the world seemed to resolve itself into a huge question mark, barring the path to rest, to nourishment and even to rehearsals. She discovered that the best and safest way to treat her questioners was to run away from them, and this she did to such good purpose, that it was only by dint of running her to cover in the rehearsal room of the Century Theatre that she could be persuaded to permit another inquisition.

happened in France; no ministerial change had ever caused more talk; and the newspapers devoted whole columns to this all-engrossing matter.

HER FIRST APPEARANCE AS JACQUELINE IN "LE DÉTOUR"

Four years later, in January, 1902, Madame Le Bargy made her début at the Gymnase, as *Jacqueline* in Henri Bernstein's play "Le Détour," the first actress in Paris to make a début as a star without the preliminary training of the Conservatoire, and at once her success was assured. The play ran over a hundred nights. In December of the following year Madame Le Bargy played *Judith* in Maurice Donnay's play, "Retour de Jerusalem," and in December, 1904, she played *Eveline* in Bernstein's "Le Bercail."

For the first time she appeared at the Théâtre de la Renaissance in December, 1906, with Lucien Guitry in Bernstein's "Le Voleur," achieving her greatest success. Again at the Renaissance, in November, 1907, she played with Guitry in "Samson," and in January of this year she created the rôle of *Thérese Fontanet*, in Georges Porto Riche's "Le Vieil Homme," playing again at the Renaissance when Tarride, and the unfortunate Lantelme, were in the cast. Last spring she played at the Odéon the classic role of *Andromaque*. She was the originator of the *Hen Pheasant* rôle in Rostand's "Chantecler."

(*Continued on page* 108)

There she worked, from noon until late afternoon, every day between her arrival here and her first performances, rehearsing her company, supervising the translations of the Bernstein plays, and blending her methods with those of her company, to insure a harmonious whole.

Once you have discovered her retreat, Madame Simone greets you with the kindliest of smiles, apologizing for all the flights from you she has previously had to make in the interests of rest and refreshing solitude; and explaining that if she did not defy this interviewing America, with its countless demands for information and opinion, she would be obliged to seek a hospital to repair her shattered health.

MADAME SIMONE RECKLESSLY ENERGETIC IN HER INTERVIEWS

It is small wonder that Madame Simone learned to dread the pertinacious agents of publicity. She speaks vehemently, feelingly, and with a reckless outlay of energy in every intonation, every gesture. Two interviews a day, given so lavishly, could easily tax her strength. She scorns economy of enthusiasm. Even after the rigors of rehearsal she is still ebullient, sparkling, spending the largess of her personality, and squandering the energy of her convictions.

She told of how, soon after her first marriage to Le Bargy, she had been present at Sarah Bernhardt's home at an informal supper. Madame Simone had then never dreamed of the stage as a vocation for herself.

"I found myself presently talking to Madame Bernhardt about an ancient fondness of mine for the French poetic classics," she said, "and I told her that, for sheer love of them, I had committed long passages to heart. I loved the rhymed alexandrines. I derived keenest pleasure from studying the French poets and I knew them all, even to the minor poets of past generations. Madame Bernhardt listened to me with great interest, I thought, and she presently asked me to recite some poetry for her.

SARAH BERNHARDT SAID SHE WAS "BORN FOR THE STAGE"

"This I did, though with much apprehension. To my delight, she told me that I had been born for the stage, and that I must waste no more time in getting down to real work. Under her guidance and her encour-

Toque of taupe-colored velvet banded in spotless ermine with feathers shaded in emerald green and taupe

agement I began my studies. That was how I had my first inspiration—in short, why I am now on the stage.

THE BERNSTEIN PLAYS FLAGRANTLY MISREPRESENTED IN AMERICA

"I am truly charmed to be able to give to America the best of the Bernstein plays. They have hardly had a chance over here. In France, Monsieur Bernstein is considered not only a great dramatic craftsman, but a true literary artist, as well. Here his literary quality has often been lost in translation, so that for my own purposes I am having new translations made. 'The Whirlwind,' for instance, I shall give without the ridiculous expurgations made in it when it was first presented in America. Without giving the complete play, one cannot tell what on earth Monsieur Bernstein is talking about. It is not fair to any author to revise and cut and recast his play, and still foist upon him the full responsibility for it. 'Samson,' for instance, was greatly changed in the English translation, and 'Israel' was even given another, a different, ending. I shall countenance none of that.

AMERICAN AUDIENCES FEARFUL OF DARING PLAYS

"I am particularly interested in 'The Whirlwind' because I feel that in that play Monsieur Bernstein has been most flagrantly misrepresented.

"It cannot be wholly the translator's fault. Mr. Haddon Chambers, who made the adaptation, is a brilliant man, so that I cannot think he would make such a mistake. I am afraid it is because the managers think American audiences will not allow a daring play to be presented. I do not agree with them. I feel sure that American audiences will join me in admiring 'The Whirlwind' in its newer form. George Egerton, an exceptionally gifted woman, is making this translation for me, and we have decided that we will put to the test the willingness of American audiences to hear the truth. We are trying, too, to conserve the beautiful style of Monsieur Bernstein as much as possible, so that Americans will know him for an artist as well as a craftsman.

"In Paris 'The Thief' was the playright's greatest success, until we produced 'The Whirlwind,' and Parisians liked the latter even more than the former. Here, too, 'The Thief' was greatly admired, partly, I think, because of the charm of Mr. Bellew, who played it."

DISLIKES THE NOISE AND UNREST OF OUR GREAT HOTELS

Madame Simone talks engagingly of her house, on Ninety-third Street, which the clamor of a big New York hotel drove her to leasing, for the three months of her stay here.

"I could not endure the noise of the hotel," she said, with a Gallic gesture of despair. "I found that even when the interviewers would allow me a bit of time for sleep, I lay wakeful and disturbed because of the rattle continually about me. In my house there is peace and quiet and the relaxation I must have if I am to be successful in my acting.

"An actress has little enough of home, dear knows, wherever she may be, and I think it is the least one can do to have a house all her own, with her own servants around her, and her surroundings made as personal as may be, with pictures and a few books. I am trying to conduct my little home as an American woman would do it, for the sake of my American servants."

The actress seated in a garden chair on her lawn, playing with Chochotte, who is the devoted companion of his mistress in all her strolls

THE RELATIVE IMPORTANCE OF COLOR AND LINE IN GOWNS

Arriving, finally, at the all-important topic of clothes, on which Madame Simone is a recognized international authority, she summed up the question in an epigram: "The importance of color is in inverse ratio to the power of personality; the importance of line, in direct ratio to it." In other words, the woman who tends towards the insignificant, whose personality needs bolstering, as it were, must put all her attention on the color of her clothes. Color is to her of paramount importance. To the woman whose personality is commanding, boldly outlined, line is her primary consideration, and she may choose what drab color she pleases.

Madame Simone has limited her own wardrobe to three colors—gray, green and white. With this small "palette," to steal a phrase from the painters, she builds her splendid costumes. She constructs the lines of her gowns with the utmost care. She follows, in the majority of cases, the models of the Empire and the Directoire. These she thinks are the most artistic gowns evolved up to the present time. But, whatever her pattern, she conserves certain lines with unbending determination, sure that herein lies her strength. Once in a long while, she indulges herself in a frock of cerise or American Beauty red, two favorite colors with her, but which for the most part she resigns to women more in need of sartorial accentuation than she.

MADAME SIMONE PLAYS HER SCENES WITHOUT "MAKE-UP"

For Madame Simone is essentially the patrician in appearance, with a clear, pure, unmistakable beauty. Her hair is red gold, yielding up now one, now the other, of its metallic sheens. Her features are small, delicate, but flawlessly proportioned, so that they carry no hint of frailty or weakness. Her skin is of rare fineness, thanks, perhaps, to her independence of the make-up box. She is one of the few actresses in the world who will dare to play a scene without a particle of make-up. She allied herself with the realistic school in Paris, and set the fashion at playing tragic scenes with tumbled hair, disheveled frock, pallid face—in short as she believes a woman in real life would appear in a tragic situation.

Immense hat covered with white plush, faced with velvet, and banked at back with spreading Paradise feathers

CRITICS CALL HER AN ACTRESS WITHOUT MANNERISMS

In Paris it has been said of her that she is a woman without mannerisms, without what the critics are pleased to call "distinguishing characteristics." In a cabled account of her première interpretation of *Marise*, in "The Thief," it was said of her that she could play literally anything because her personality was in every instance overlaid by her conception of her rôle.

"I believe that a woman expresses herself in her mannerisms, in her walk, her method of speaking and her attitudes," she said. "There is, in fact, no characterization possible without a complete outward semblance of the woman one tries to delineate. It is a first principle of the art of acting that some types of women speak slowly, some rapidly; that some women move with deliberation, some are nervously quick, and so on through a long list of essential differences in types. I must confine myself to truth in depicting these women, and I must necessarily submerge my own personal movement and my individual manner of speaking. That is the secret of what versatility I have, and I have worked hard to acquire it."

Madame Simone says, with her good-byes, that the one thing she is sure she will carry away from America is an earnest desire to come back, a desire in which George C. Tyler has the heartiest concurrence, and to which he will bend his ablest efforts next season.

RUTH HALE.

Lord Albemarle's partridge shoot at Quidenham, Norfolk. Members of the party are the Duke and Duchess of Teck, Lord and Lady Ponsonby, Lord and Lady Hastings, Lord and Lady Lewisham, Lord Francis Scott, Lord William Percy, Lady Elizabeth Keppel and the Hon. Arnold Keppel

Prince Henry of Pless shares his fine shooting with his friends

The Right Hon. Lewis Harcourt's shooting party at Nuneham. From left to right are Mr. Sheridan, Mr. J. Tennant, Lord Granard, Marquis of Ripon, Right Hon. Lewis Harcourt, Sir Edward Grey, Hon. John Ward and Mr. Burns. Mrs. Harcourt, Mrs. John Ward, the Marchioness of Ripon, Lady Granard and Mrs. Burns

The Czar and Czarina waiting for the game to be driven within gunshot distance

FOREIGN ROYALTY AND WELL-KNOWN MEMBERS OF ENGLISH SOCIETY ENTERTAIN THEIR DISTINGUISHED GUESTS WITH SPLENDID SPORT AT THEIR SHOOTING BOXES—THEIR RUSSIAN MAJESTIES ARE ARDENT DEVOTEES

SOCIETY FOLK AT VIRGINIA HOT SPRINGS ARE NOW ENJOYING SOME EXCELLENT HORSEBACK RIDING, AND TENNIS OR GOLF OCCUPIES A PART OF EACH DAY

Miss Katherine Force, sister of Mrs. John Jacob Astor, is spending the autumn at Hot Springs

Miss Gladys Ingalls walking with Mr. William A. Larned, the tennis player

Col. Robert M. Thompson is as enthusiastic a horseman as any native Virginian

Miss Marion Fenno, of Boston, is a familiar figure on the well-laid-out golf links

Miss Ethel Post watching the ball spinning across the links after a drive

Mrs. Stuyvesant Fish, Jr., who was Miss Mildred Dick, is an autumn visitor in Virginia

EDICTS *and* COUNTER-EDICTS *from the* FRENCH CAPITAL

Winter Frivolities Bring Forth an Amazing Showing of Important Sartorial Details—Brandt Responsible for the "Blanchisseuse" Overskirt—Separate Coats Replace Tailored Costumes

PLAIN, simple values are swamped this season amid the ever-increasing splendor of color, of design and of laborious hand embroidery that enriches the most elegant materials. As an instance, a woman of simple, even severe, tastes, liking rich but plain materials, after considerable argument with the different persons in power in the great establishment she is accustomed to patronize, succeeded in placing her order for a long, plain coat of the richest of black velvet. But she was first mystified, then convinced a mistake had been made, on receiving at the stated time a coat perfect in line and made of plain black velvet, to be sure, but elaborated with a great fichu of spotless white ermine, trimmed with a border of skunk. Inside the crossing, on the bust, rose a little chemisette of white gauze thickly embroidered with white Angora wool, and it was lined with white brocaded silk, its raised designs faintly outlined with pale silver threads. Happily, the real beauty of it overcame her distaste for splendor, and the most frivolous of maidens is not more pleased than this sedate dame when her coat excites admiration.

BLACK LACE AND WHITE CLOTH A DISTINCTIVE COMBINATION

A prominent singer wore at the Longchamp race course last Sunday a charming costume that showed well the attractiveness of combining white cloth and black Chantilly lace. Over the quite plain, white cloth skirt, simply buttoned in front, hung the overskirt of black lace; short in front, curved into an arch, it dropped low in the back to be hidden under wide, paneled coat tails; these were divided in the middle by a wide sash-end of black satin that fell from a large flat bow posed at the waist-line. In front, the coat was extremely short, ending a little above the black satin belt, and three cloth-covered buttons closed it below a V-shaped opening. Black lace filled this space, and the short sleeves were lengthened by wide, plaited frills of black tulle, hung over white ones. The wide brim of her white plush hat, faced with black velvet, was turned high in front and curved into a deep dent at one side; from the back a tall black aigrette reared itself gracefully. Showing a charming disregard of congruity this pretty woman, in her costume distinctively of the twentieth century, paced about the *pelouse* leaning on a sixteenth-century cane, with a tasseled handle. (See illustration below.)

ERMINE CLEVERLY INTRODUCED ON A BEER COSTUME

After a several days' deluge of rain and fogs, came a day so fine that all the world appeared at a matinée in smart new costumes. Among the smartest and prettiest was a Beer costume of black velvet with an odd front panel of white cloth, pointing up on the corsage and dropping to the hem of the skirt, where it puckered under a loop of ermine fur, dripping three little black tails; also the white cloth oddly simulated an overskirt, sloping from the knees to a point at the back. The corsage was lovely with its flat yoke of spotless ermine, and covering its edge was a band of ermine, suggesting a Capuchin hood, pulled into a little knob at the back under a loop of fur, with its tiny tails fastened as on the skirt hem. Below a narrow band of white cloth on the sleeves, fell plaited frills of white lace. Hidden in front by the white panel, a black satin belt was fastened at one side under a smart ornament with one long tasseled end.

BACK TO THE EARLY FIFTIES

At the play a few nights ago a popular actress sat in a box wearing a striking gown that showed a decided harking back to the strong color contrasts of a generation ago. Shaped, short bell sleeves were made of black Chantilly lace, and in a slightly gathered flounce this same lace trimmed the edge of a short overdress of white satin worn with a trailing skirt of brilliant scarlet satin; at the back a wide panel of white satin fell over the black lace. A flat collar finished the neck, deepening in front into long points. She wore an amazingly fetching little head-dress, made of strings of pearls and trimmed with an immense white aigrette. (See illustration on page 24.)

Adorable, though strongly reminiscent of the same period—that of the Fifties—is a Brandt evening toilette of white mousseline de soie. Its skirt is festooned into four flounces, each one trimmed with tiny ruffled white ribbon, and edged on its shallow scallops with narrow crystal fringe. The graceful fichu corsage, trimmed to match, is edged and belted with Saxe blue ribbon gathered at the back into a Louis XV bow, and two larger bows of the same prim form are set at one side of the skirt. The weight of the crystal fringe drags the thin material close to the figure, shaping a charming silhouette.

AWAY WITH THE TAILOR-MADES AND BRING ON THE SEPARATE COAT

Except for the ordinary purposes of traveling and for morning walks in the Bois with

The smartly-gowned Paris "monde" is much in evidence at the Longchamp races

In the most up-to-date of costumes, Madame carries incongruously a Louis XIV cane

Hats tower higher and higher until they threaten to become fifteenth century head-dresses

Polaire in a striking, much-fringed costume of black velvet and white ratine

the dogs, the coat and skirt costume has no place this season in the wardrobe of the fashionable *grande dame*. The vogue for the complete dress, of whatever material, is far-reaching and greatly liked. This naturally brings the separate coats into play, and, long and half long, they are composed of the most beautiful materials—reversible satins, brocades, corded and watered silks and velvets—and always fur trims them.

As much latitude is allowed in the form of these coats and manteaux as in other things, and they range from the close, sheath-like, sleeveless garment launched this season and already described several times in these columns, to a loose-sleeved affair of ample fulness. It is rather difficult to find at the designers a separate long coat that, serving for all purposes, must not be too elaborate for daily wear. Quite practical and really handsome are the reversible satins, and a narrow line of fur used to edge the cuffs, collar and revers, formed of the reverse side, lifts a garment made from them into the realm of the elegant without too much effort or expense.

GOLDEN FOX HAS A BECOMING AIR OF NOVELTY

Still more practical, and yet handsome enough for afternoon wear, are coats made from the new soft ratine. For these, two shades of color are especially desirable; one the lovely *pain-grillé*, the other a particularly charming shade of French old rose. Of the last color I have admired a coat made perfectly plain, with a shawl collar and wide cuffs on the easy sleeves of golden fox fur, and lined with satin of the same color. This fur has the air of a novelty. I saw it last Sunday at the races trimming a wonderful costume of brown mousseline de soie. This airy fabric formed the dress itself, hung on a foundation of brown satin. Brown velvet widely hemmed the skirt, framed in bands of this fur. As the pretty wearer walked about the lawn her brown velvet coat covered the upper part, but later in the lunch-room as she threw her coat open, the charm of the corsage was revealed. The pretty sleeves, puffed and frilled, and the chemisette were of the mousseline de soie melting into a wide bodice that wrinkled about the figure to the hight of the armholes. Without the coat, with the addition of a cape mantle of the velvet, this gown could be turned into a tea-room and calling gown. The tailored costumes of white velvet and white ratine, described elsewhere in this letter, have the appearance of an entire dress with their jaunty belted, basqued and bloused coats, yet when the coat is removed the complete gown is revealed to the admiring observer.

UNFAILING FASCINATION OF THE NEW ACCESSORIES

Every day fascinating little novelties make their appearance. New cape scarfs of spotless ermine are widely bordered with black velvet, or with black fox fur. The muff matches, and inside new muffs there is such a multiplicity of buttoned pockets that the usual wrist bag can be discarded. In any case the modish bag is again the gold-meshed one, as magnificently adorned with enamel and with jewels as taste and opportunity permit. With fur garments and costumes, and other costumes lavishly trimmed with fur, the correct thing is to have a wrist bag, of moderate size, made of the fur that composes or trims the costume.

A ravishing theatre gown in the strong color contrasts of a generation ago

FRINGE OF MARABOUT TAILS EDGES A FICHU

A Place Vendôme house is responsible for an adorable gown of night blue satin, veiled with mousseline de soie of the same dusky color; the long tunic of the mousseline, split at one side, is pulled into slight drapery at the other, and oddly trimmed with a fringe made of marabout tails. Smaller tails edge a fichu of soft white mull and a line of marabout follows the upper edge. Long sleeves of creamy lace shape a small puff at the elbow, and the tails of the fichu that fall from the shoulders serve as a sort of an upper sleeve.

HATS NOW ABUNDANTLY TRIMMED

From the hats of the last several months of little trimming, the contrast with this month's hats is great. On these the trimming is massed in such abundance that only the rim or border of the hat is seen. Feathers of all sorts naturally come first in their adornment, then big bows of black or of white lace and of ribbon, and there are soft, effective drapings of velvet and the shaggy new plushes. Oddly enough, it would seem to one unacquainted with the whims and fancies of the Parisian designer, little fur is seen on these latest hats, though it was used tremendously on those produced last month. Those of us—and who does not?—who love the present hat, into which the head sinks deeply, will not welcome the news that the *cache-peigne* is asserting itself on recent hats; and soon our hats will rear their brims aloft in strange, unnatural curves and dents, showing the dressing of the hair.

A TEA-GOWN WRAP GUARDS AGAINST THE TREACHEROUS "COURANT D'AIR"

In great country houses where the rooms are immense, and where doors and windows are being constantly opened, even women who have no fear of a *courant d'air* wish their thinly-clad shoulders protected and, at the same time, to preserve the light and dainty qualities that express the charm of a *robe d'intérieur*. Quite the prettiest thing of this sort to don for the cozy five-o'clock function, ready to meet the men returning from the chase, is a long, loose, redingote sort of a garment of pale-tinted, changeable taffeta, wide open in front and with the shortest of wide sleeves worn over a thin white gown. If lined at all, it is only with the thinnest of transparencies holding one of the tones of the silk, and all its edges are trimmed with fluffy silk ruches, only lightly pinked.

At a house-party given by la Comtesse de Trédern at her château de Brissac, a vivacious, dark-haired young countess wore a toilette of this sort one afternoon at tea-time in the big hall, where the table was laid before a fire that roared in the great chimney. Instead of silk, this one had an air of novelty from being composed of two thicknesses of mousseline de soie, one of rose pink, the other of palest yellow; the little ruches were made of silk holding the two tones of color. The hostess, la Comtesse, was charming also in a *robe d'intérieur* of white crêpe with a deeply crinkled surface.

(*Continued on page* 104)

The strapped sleeve and the use of white fox on the skirt are distinctive features

THREE LOVELY TOILETTES THAT WERE WORN AT A RECEPTION PRECEDING A FASHIONABLE FRENCH WEDDING—OPALESCENT COLORINGS AND IRIDESCENT BEADS ARE CHARACTERISTICS OF THESE GOWNS

See "Edicts and Counter-edicts from the French Capital," page 23

The FINE ART *of* BEAUTY MAKING

The Modern Process of Turning Out a Well-Groomed Woman of Fashion Begins with Subcutaneous Treatments, and Takes an Elaborate Course to the Lightest of Finishing Powders

FROM earliest times, woman has recognized that much of her charm depends upon the care of her skin, hair, teeth, eyes and hands, and long before there is any record either of art or luxury in costume, we find the beginnings of both in the care and adornment of the body.

Primeval woman undoubtedly made the best possible use of her comb of twigs, and after disposing her leaves in the most becoming manner, looked at them critically in the clearest pool. Later, the savage belle learned the uses of the pigments derived from clay and stone and applied them, and, clothing herself with the skins of animals and the feathers of birds, used their fats for ointments.

The first principle—indeed, the indispensable, absolute foundation for the beautifying of the person—is the prosaic one of absolute cleanliness. A fundamental routing out and stirring up of the very wellsprings of health is required to insure active pores, vigorous circulation, and elastic muscles. These alone can make possible a clear skin, bright eyes and graceful motion.

THE FOUNDATION OF CLEANLINESS

One can take a hot bath and use an abundance of soap, and still not be really clean, for the pores of the skin require more than mere surface treatment to make them relax and discharge the accumulated dust and grime of the day. One can thoroughly wash off the outer skin without touching upon those parts most necessary to be cleansed.

There are several different "schools" on the question of the bath, with different methods of procedure, but there are some points on which they all agree, one of the first of which is the necessity of massage or friction for the skin and the use of the correct brushes and soaps. The later application of creams, powders and beautifying agents of various kinds is equally important, but necessarily a matter of individual taste and requirement. But no matter what one needs or fancies for a bath, it is to be found, for the delight and luxury of the bath has grown to be one of the most important branches of the toilette, and there are numberless fascinating things for its accomplishment.

WOODEN BOWLS FILLED WITH SOAP TO FLOAT IN THE BATH

Suppose milady ready for her bath. She takes first a quaint little bowl of wood filled with soap of her favorite perfume, and a brush which is a sort of glorified whisk broom, that reaches well into the pores. The bowl is set afloat, and the water is softened and perfumed with English bath salts, a bran bag, or some delightful bath powders, for it is a very important matter to have the water prepared in accord with the needs of the skin. This may require soothing, stimulating or softening, and any one of these is accomplished through the use of the proper agent.

Dainty novelty in a corsage sachet—a scented pink rose

The bath bowls mentioned may be seen in nearly every English bathroom and are now finding their place among the requisites of the American bath. One can, indeed, revel in the sense of luxurious plenty given by a huge bowl full of its freshly fragrant contents, and such may be had for $4.

THE VARIOUS PARAPHERNALIA FOR THE BATH

Next must be placed, within easy reach, a huge sponge, a long-handled brush that will reach the back, and various smaller ones for the feet and hands. Perhaps milady likes a particular kind of soap for later use, after she has employed that in the floating bowl, and she may choose from the most fascinating and varied array that the skill of generations has evolved. There are pure castiles, with the pungent, cleanly odor that is distinctive of them, and there are many glycerine soaps, in bars or cakes, either unscented or perfumed with the most delicate odors. A particularly dainty one that is made of almond oil and glycerine, comes from Hungary, as do many of the luxuries of the toilette. There are soaps with sulphur, soaps with vaseline, and soaps with every possible ingredient for the benefit of the skin, and the selection is a delight as well as a most important precaution, for upon the care in choosing the cleansing agent depends the fine texture of the skin.

UNDERSTANDING THE SKIN AND ITS NEEDS

How rarely do we find a skin of such delicacy and firmness as to be a delight to the touch. The reason for this is that so few people really understand the skin and its needs. They neglect it and then use some powerful remedy, or first take excessive care of it and after a little while forget it entirely.

AN INEXPENSIVE SOAP OF PROVED MERIT

The first thing to be considered is the choice of a good soap to be used regularly, and not spasmodically, until gradually it refines the texture of the skin. An inexpensive soap which fills its mission well imparts a feeling of improvement to the skin even after a first trial, giving promise of what steady use will

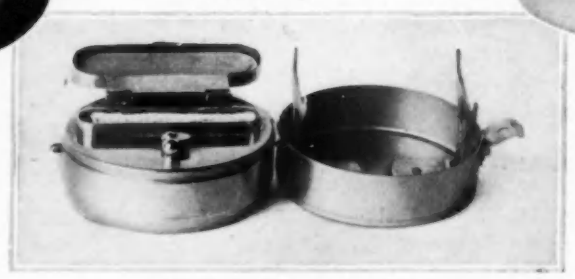
Deliciously pungent Oriental perfume

This exquisite perfume is of a rare French make

Box of nail powder and a lip pomade holder

A liquid cream redolent of the fragrance of American Beauty roses

Pretty gilt box containing a cake of powder, a tiny puff and a mirror in the lid



A compact curling outfit consists of a small folding lamp for curling irons

Showing the box closed that holds the ingenious lamp for curling tongs

A delicious face cream wafting the clinging scent of roses

do. The price of 25 cents a cake asked is remarkably reasonable, for each cake is solid soap—all soap, with no water left in it and certain to last for a surprisingly long time.

A COLD SHOWER ESSENTIAL FOR FINISHING OFF

Thoroughly cleansed in this first bath, which must be quite hot, milady takes out all the soaps, brushes, sponges, etc., then drains out part of the hot water and turning on the cold water shower allows it to spray every part of the body. This finished, she rubs herself vigorously with a long strip of rough Turkish toweling until the skin is all a-tingle, and then she is ready for the next important step.

THE CLEANSING OF THE FACE

Many people prefer to use a soap on the face, although there are equally as many who do not. Decision should rest with the individual. Supposing, however, that milady uses soap, it should be, naturally, the finest and most exquisite that is made.

A FACIAL SOAP OF RUSSIAN COMPOSITION SCENTED WITH ROSE PETALS

A Russian soap costing $2 for a small cake has in its composition the finest pulverized almond meal, is colored and perfumed with the pure essence of rose petals, and imparts the fragrance of the real flowers to the skin. Different skins require soaps of different ingredients and individual requirements can be filled, since there are soaps antiseptic, borated, curative, stimulating or soothing, and perfumed with every conceivable odor.

A DELICATE SOAP FOR A SENSITIVE SKIN

The daintiest of little boxes holds a fine soap especially adapted for the delicate complexion or a sensitive condition of the skin. All ingredients, other than those most highly beneficial, have been banished, for this is a product of the first class in every respect, as delicate as even the most fastidious could desire. There is just a suspicion of perfume—English hawthorne blossoms having lent their sweet freshness as a final charm. The lather is like cream—so rich, so soft, so unctuous. But the first and last recommendation is, of course, the benefit to the skin. Conditions of dryness, scaliness or harshness are quickly ameliorated by the use of this soap. The skin becomes soft, pliable and takes on the healthy glow of absolute cleanliness. The price is $1.50 a cake, or $1.57 if sent by mail.

FACIAL CLEANSING CREAM MAY BE SUBSTITUTED FOR SOAP

If soap is used on the face, it is put on with quite a rough cloth, washed off with hot water, and the face is then rinsed with cold water. If soap is not used, some sort of cream must be thoroughly rubbed in with the tips of the fingers and then gently wiped off with a specially prepared chamois skin. These skins come in small squares and are as soft as velvet. Her ablutions completed, milady prepares to leave the bathroom, and, putting the sponge in a basin, she sifts sponge-cleansing powder over it, so that there can be no possible accumulation of grease or dirt for the next bath. This will be rinsed out in an hour by her maid, and the sponge put in a celluloid basket. The brushes are all hung up to dry, and the soaps placed on little draining racks.

The perfecting of the beauty of the modern belle is a fine art to which science is a handmaiden

Perfectly dry, and with the skin in perfect condition, she stands on a thick mat and, after using her favorite cologne with an exceedingly fine spray atomizer, she shakes powder over herself from her shoulders to the soles of her feet, after which she puts on a wadded silk dressing gown and mules, and is ready to complete her toilet at the dressing table. Before following her there, however, mention must be made of the delicious bath powder she uses.

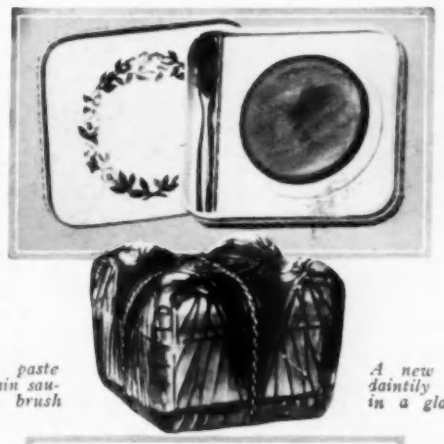
DELICIOUS BATH POWDER SPICILY REDOLENT OF GERANIUMS

Most refreshing is this new geranium bath powder, as pungently and deliciously fragrant as the velvety green leaves from which its odor is derived. It is one of the recent English bath preparations and immensely popular in the land of its origin. The boxes are brown and the inside wrappings pink—a pretty combination of color.

BEFORE THE DRESSING TABLE MIRROR

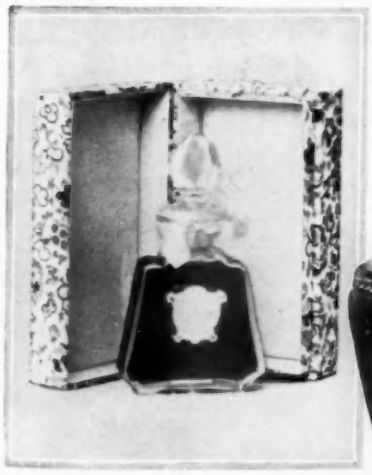
Now to the dressing table, with its numberless articles displayed there for milady's use, bewildering in variety, exquisitely beautiful and dainty, and breathing forth the perfumes of Araby. Though delicate as the fittings of fairyland, these all have a practical and definite purpose in the many details of the dainty feminine toilette.

First in the realm of importance come creams of many and various kinds, in tubes, bottles, boxes and jars. It must be remembered that complexion creams come in two distinctly different classes, the fatty and the greaseless, with an intermediate called finishing cream. Included in the first class are small flat china boxes, very business-like in appearance, and filled with the pungent cream of cucumbers, exquisitely smooth, almost



Eyebrow paste in porcelain saucer with brush

A new powder daintily encased in a glass box



Delicately aromatic is a bottle of Oriental perfume handsomely encased

Pretty jar of engraved green glass holding fragrant vaseline

Dainty sachets which sweetly scent the water for bathing the face

Hollow-toothed comb with bulb attached, for applying hair tonic

A new perfume of rich and distinctive fragrance smartly put up

Exquisite boudoir cap of lace with floral trimming worn with a satin négligée banded in swansdown

satiny in texture. This cream is so delicate that the boxes are only made to last a few weeks, as it will not keep. There are almond creams, creams white and creams yellow, English creams, famous for many years, and exquisite French creams that are as delicate and soft as the rose petals from which they are named. These are designed especially to soften and tone the skin and eradicate incipient wrinkles.

Suppose milady has selected her cream from Russia, France, England or her own land. She will then massage her face thoroughly, but very, very gently, and always in opposite directions to the possibility of "crow's-feet" or "frowns." She will then wipe it thoroughly with a tiny sponge that is waiting in a bowl of hot water, from which a few drops of toilet vinegar send up a fragrant and invigorating aroma. Then she is ready to attend to her hands and nails.

MANY NEW APPLIANCES FOR MANICURING

The care of the nails is almost always left to a professional manicure nowadays, for it is next to impossible to do it properly oneself, but if this efficient person is not available, soak the fingers long and thoroughly in lukewarm water, well prepared with some good bath powder or toilet water, and after they are absolutely soft, begin the delicate operation of pushing down the skin and removing any loose edges that may have appeared. The nails are composed of two layers, and if not filed evenly, they are apt to crack, so file the tops carefully into shape, and follow your own fancy as to the following procedure.

Many women of refinement prefer not to have their nails tinted or polished, though the majority still like a dainty rose tint, and on milady's dressing table there are fascinating little bottles, miniature boxes, or charming little jars filled with liquids or paste which give the desired tint. The next and last part of the process is to use the big, soft polisher, and to add a little diamond powder if a high luster is desired. The hands are next wiped with the same tiny sponge that was used for the face, and then milady is ready for the finishing touches, which are the really serious part of her toilette and to which the highest art of science contributes.

THE COMPLEXION AND ITS DELICATE REFINING

First comes a delicate but thorough treatment of the entire face and hands with a finishing cream that is lightly put on, and then lightly wiped off before the powder is applied. In all the realm of toilet accessories, there is nothing more exquisite than a line of French preparations recently imported.

A POWDER WHICH GIVES THE DELICATE BLOOM OF A ROSE PETAL

The exclamation that the cheek looked like the petal of a rose after treatment gave them the name they now bear. After the finishing cream is wiped off the powder is brushed on with a hare's foot, or a tiny, soft brush. This powder comes in tints to match the complexion, and is absolutely invisible except as a delicate bloom.

FRENCH FACE POWDER OF RICE AND WHITE VIOLETS

A wonderful face powder, said to be compounded from atoms of rice flowers and white violets, has recently been launched on its merits by a well-known French house. By a special process these atoms have been freed from all foreign matter and made infinitely fine. They have no perfume but their own, which is exquisitely delicate. This powder serves as a veil against tanning and gives a velvety appearance to the skin. Priced at $4.57 a box in any of four tints.

Charming novelties in the corsage flowers which give distinction to French gowns

The new style of hair dressing in classic effect with wide shell band and ball-edged combs

Dressed for the opera is this coiffure, widely banded with aigrettes mounting to one side

THE ARTFUL TOUCHES WHICH MAKE FAIR WOMAN FAIRER

Few women look really well in artificial light without a touch of rouge, and yet there is a very justifiable prejudice against it, so that I think the recommendation given to a certain French product by Madame herself is the strongest it could have:

"I make it myself, in these three tints that are *vraiment* indetectable, and I have perfected it so that a woman of refinement may use it."

It is in the form of a soft paste, and in colors that look odd and quite unlike what we generally think of as rouge, until they are applied, then the truth of the assertion is fully borne out, for they are really invisible.

Perhaps, however, one prefers a powder, and many such preparations come in pretty boxes; or there is a liquid which is equally attractive and efficient. Any one of these will cost very much less than the French article.

Exquisitely beautiful are the new French boudoir gowns of softly draped lace over supple satin

Fur trimming bands are not limited to formal costumes, the négligée also employs them most effectively

THE GENTLE ART OF ROUGING

One word of caution as to the use of rouge—be sparing with it; do not apply it as did the Indian warriors of old before going forth into battle. It is useless in these modern times to advise against it entirely, for the feminine world seems to be carried away with delight over the pretty pink tint it imparts, and, alas! it must be confessed that even young girls are not always guiltless of a little aid to nature's bloom. Every handbag has its set of toilet accessories, each fashionable hotel keeps powder and rouge in its dressing rooms. We seem to be harking back to the period of powder, patches, rouge, and wigs. Pity 'tis, but we might as well accustom ourselves to the idea, for the old days when even powder was applied surreptitiously, and when rouge spelled immorality, are buried in a past century. Among the best coloring powders is one, selling for 50 cents, to be had in dark or light

(*Continued on page 31*)

The NEWEST FANCIES *in* JEWELS

Necklaces are Intricate and Lace-like—Earrings Worn More than Ever—Latest Corsage Ornaments Simulate Tassellated Bow-knots

SO dainty as to suggest a fairy's touch, so perfect in every detail of art as to disarm criticism, so skilfully constructed that they quiver gently with every slightest movement of the wearer, the jewelry pendants for this season are so rarely beautiful that it would seem that art and wealth must have pronounced the final word on these delicate manifestations of the jeweler's art. The exquisite pieces that made their appearance last year were heralded as examples of a finished art, but with the opening of the fall displays, so many delightful improvements and artistic touches have been added, that the productions of foregoing times fall quite in the rear, and those of to-day stand out boldly as the most wondrous creations ever presented to the woman of fashion and taste.

THE NEW NOTES IN PENDANTS

Take, for example, the pendants for evening wear. In no previous season have these been so lacy and complete in pattern. Slenderness and length seem to dominate these designs. Like a long ray of crystallized sunshine, they rest gracefully upon the wearer, scintillating and shimmering at her every breath. Following the fringed and tasseled effects now popular in gowns, these jewels are made flexible throughout, with fringy suggestions in diamonds and pearls, terminating in little tassellated ends or drops that tremble sparklingly. Or festoons as soft and clinging as a bit of silk are draped from central motifs of strangely irregular outline, the usual long drop supplying the finishing touch.

An example of this tendency toward increased length is seen in a necklace in which pearls and diamonds are about equally distributed. The central design is circular, but the other lines are cleverly interwoven to add grace and variety to the figure. This bit of jeweled lace depends from five separate strands, three of which are of pearls alternating with tiny diamonds, while two are scroll themes developed in small stones set in platinum. The lines thus formed, uniting as they do at the point of contact with the pendant, give an almost triangular outline, while below a gradually tapering effect is produced by a graceful design of broken lines. The last fairy touch is supplied by the diamond chains of varying length at the bottom, each dripping pear-shaped diamonds of exquisite light. The pendant swings full five or six inches, its width being less than an inch and a half.

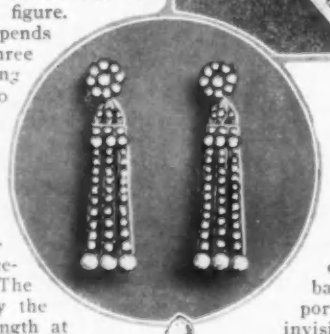
Another pendant presents this new French idea of a triangular outline in more marked degree, and at the same time illustrates the tendency toward simplicity and severity of line, seen in some, not all, of the newest designs. This ornament is composed of two inverted right triangles, wrought in line effect in diamonds, and swung, one below the other, by means of two slender, flexible strings of diamonds. The triangles are five or six inches apart and from each depends a single perfect stone.

The same idea is developed in a simpler ornament of irregular form, suggesting both the triangle and the heart shape. It is formed of a large piece of rock crystal—a mineral that is enjoying a revival just now—and has an engraving of a spray of flowers on the under side. Showing faintly through the crystal, this floral impression with the decorative design in small diamonds and contrasting sapphires that surrounds it, is most charming, and will appeal to the admirers of simple jewelry.

Tiny pendent watch with diamond circle — *Back of same watch set in a large pearl*

Square platinum bracelet watch enameled in blue

Enamel watch with platinum border. Watches from Henry Capt, Paris



Fringed earrings scintillating with tiny stones

FOR THE SLENDER THROAT

Another necklace of distinctive style is a graceful design that fits snugly to the base of the neck, being supported in the back by an almost invisible chain. Here again the theme revolves around a circular center, a wreath design suggestive of the Empire period. A large, brilliant stone gleams from within, looking, in its network of dull platinum lines, almost as if it were unsupported. From it swings a large pear-shaped outline in the wreath pattern, which is almost filled by another swinging object of beauty—a large, pear-shaped diamond of wondrous sparkle. The side motifs, completing the ornament, follow the circular outline at their beginning and then taper away gradually until they join the chain. The woman who objects to the high collar or decorated velvet neck band, or whose neck is short, finds this form of necklace most becoming. It may be found in still more decided styles, the lines sloping away and curving inward so as to give an appearance of length to the neck. These jeweled imitations of a strip of lace or embroidery (the English eyelet effect is the latest novelty in this line) are most charming and effective.

This idea of flatness is carried still farther in some of the latest novelties, and no one can deny the charm and advantage of this development. There are jeweled collars built on the pattern of a Dutch collar, about an inch or an inch and a half wide, which are becoming to the woman who is inclined to thinness. It often covers the undesirable prominence of a bone or, by means of the pendant that fits closely to it at the joining points, conceals the base of a throat that is without grace of line. Chic and decorative, it is beautifully developed in a mesh of pearls and diamonds, or diamonds alone, finished often by a frilled jabot which is a perfect marvel of workmanship, so closely does it imitate lace. It will be seen that in this style of ornament the acme of flexibility must be attained, else fit, comfort and grace would be lost.

THE NEW CORSAGE KNOT

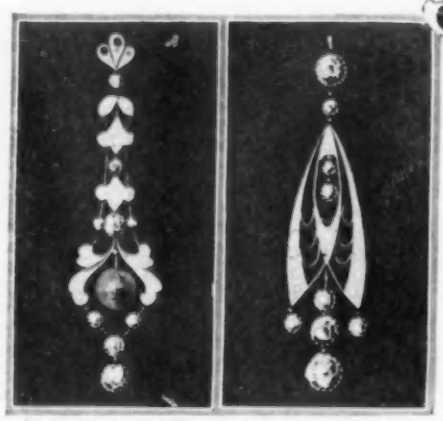
Tracing this line of development, one notices that corsage ornaments reveal the same tendencies—length, flexibility, daintiness, finish in design and workmanship. They are not large, but their extreme flexibility allows of soft clinging effects falling gracefully over the curves of the figure. No other design for the corsage is so generally successful as the bow-knot. It seems eminently appropriate, and it lends itself to many varied outlines and treatments. When constructed so as to bend at every point, it is particularly adaptable, as is shown in a large bow that simulates insertion. Made to be worn on the left side, it is designed with three large loops on that side and two on the right, and tapers slightly toward the center. The double knot is wonderfully contrived, and the ornament, when worn, seems truly a part of the gown, so perfectly does it adjust itself to the figure.

Quite as alluring is a simple bow-knot stamped as this season's production by the long tassellated ends. There is in this, as in the other, the simple double bow with ends fully six inches long, formed of a single string of diamonds. The dainty tassels that depend from these slender streamers are wonders of workmanship; a few tiny pearls are introduced to give a touch of elegance and suggest a contrast. This bow is also worn on the side.

The more conservative corsage ornaments are less slender in design. They cling to somewhat broken circular lines at the top, but are most irregular in outline below, being festooned and hung with showers of sparkling threads, each ending in a luminous drop. Feathery, radiant, these gems of art represent the highest achievements in jewelry, tempting woman to extremes of extravagance.

It is in these adornments that two new treatments have been perfected—the reproduction of filet lace and English eyelet embroidery. The former offers opportunities for exceeding daintiness, for the dull platinum cross lines of the setting display the motifs of the lace beautifully. In the embroidery effects, the eyelets are, of course, left open, while the texture of the linen is imitated by a closely jeweled surface requiring the use of larger diamonds than are generally employed.

When color is used in the newest jewelry, it is imperative that it should harmonize with the costume. The popularity of red has recalled the ruby to some prominence. In caliber treatment, a touch of it appears here and there, where the color of a gown is to be



White stones are the most suitable — *The new designs are lacy in effect*

Long drop earrings are very fashionable

considered. Sapphires hold a place of honor, while onyx, if skillfully applied, cannot be exceeded in its harmonious union with diamonds. For, after all, as Worth has said, black and white constitute the gentlewoman's color combination, and no other association of colors seems to equal its success.

THE EARRING OF THE MOMENT

It is not surprising that earrings, which, by the way, are more fashionable than ever, follow the new principles dominant in other forms of jewelry. Whether they are of delicate, open, diamond work, lacy and shadowy, or in long drops, hoops or concentric rings, they are all closely jointed, so that they sway and tremble with every movement of the head. This makes them seem almost a part of the wearer and also increases tenfold the sparkling of the gems, so that now earrings possess more grace than ever before.

In general, it is the long styles that are most popular. They may be of an intricate and slender design, or, perhaps, discs encrusted with diamonds mingled with caliber rubies or sapphires. These set close to the ear and hold suspended a flexible string of single stones, nearly two inches long, finished by another disc similar in design to the first, but a trifle larger. Smart and severe, this form of earring is in very good taste. Rivaling it in beauty and popularity are the fringed and tassellated designs—not the plain tassels that have been worn so long, but bits of fringe formed of tiny diamonds and pearls, slanting downward and in toward the neck, and thus necessitating "rights and lefts" in the pairs. Again, the jeweled section that rests upon the ear is contrived to follow the lines of the lobe, making the pair impossible of interchange. A right earring for the right ear and a left earring for the left ear—this is the new note.

As in all things sartorial, a woman must study her face to be sure that her jewelry harmonizes with contour and color. In no respect is this more imperative than in the selection of earrings. For a face to which the long styles are not becoming, the hoop earring will probably be found suitable. One attractive style has a slender line of caliber onyx set within a diamond ring. Or, if a modification of this is desired, there is the open pear-shaped design, developed in small pearls or diamonds. Crystal, which prevailed seventy-five or eighty years ago, lends itself to a certain style of earring, and often gives a touch of old-time quaintness that suits some faces admirably. The foremost consideration, of course, is suitability to the type of face, or the best of anything proves a failure.

Pendant in scroll design around a circular center with three diamond drops

Jeweled collar imitating one of lace with an effect of a frilled jabot

Chain of small diamonds with a pearl and diamond drop—an exceedingly dainty and refined design

Another new idea is to have a set of earrings and necklace to match. This novelty is being advanced cautiously, and only a few designs are to be seen as yet. These are extremely simple and delicate in design.

Pendant of enamel and platinum set in diamonds and pearls

THE FINE ART OF BEAUTY MAKING

(*Continued from page 29*)

shades, which gives a bloom as near to nature's as the art of man has yet attained. After faintly applying the rouge, the face and forehead should be powdered with one of the delicate pink powders (not rouge), such as the French *poudre de riz*, in order to shade off the border tone of the rouge.

A NEW BLEACHING CREAM OF ORIGINAL INVENTION

Also included among the dressing table assortment is a new bleaching cream, which has few if any of the properties of a massage or cold cream, being solely for the purpose designated—to bleach. It is to be applied with the fingers and gently rubbed in until absorbed. A curious feature of the cream is that it increases in strength as it nears the bottom of the jar. This is to permit the skin to become gradually accustomed to its very decided effects. The next jar is of full strength throughout, for by that time the skin will be used to the treatment. It is stated that freckles and tan are eradicated by this means and with considerable rapidity, also that a sallow or yellow tone of skin can be completely dissipated. This cream is new and therefore has not the background of long-established merit, but it seems well worthy of a trial by those who want to whiten the skin.

HOW TO DRAW THE CUPID'S BOW

Next in order for the beautifying process is milady's lips, and here she will find a very charming little novelty in the form of a lip pomade holder (see illustration on page 26), dainty and effective, in a smart gold and green box; or, if she likes to put it on in the old way, there are some pretty little trifles in the shape of attractive porcelain jars that hold it.

SOFT BRUSHES ARE MADE FOR BROWS AND LASHES

Skin, lips, and cheeks now being artfully natural, an effective touch must be given to the brows and lashes. As a preliminary to this, milady removes every vestige of powder with a stiff little brush, and then, producing from her drawer a little box which reveals a cake of black paste in a porcelain saucer, with a small brush she proceeds to brush each separate and individual hair, taking the greatest care not to touch the skin, and going over brows and lashes. (See upper illustration on page 27.) There are many excellent devices for accomplishing this, among which the well-known grease pencil still holds its own. Those who have an efficient and reliable maid have their lashes and brows dyed, but the eye is such a very delicate organ that it is safest to trust to simple preparations that cannot harm it.

At this stage of the toilette many women like to use a liquid cream for the face, the neck, arms and hands, and for this some most delightful liquid creams are made in our own land. One is called a liquid

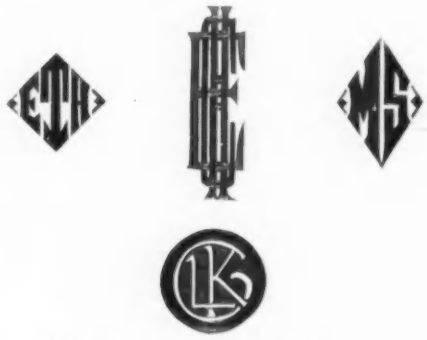
(*Continued on page 104*)

Corsage bow-knots with long ends and pendent, pear-shaped diamonds

THE MODISH STATIONERY

Styles and Shapes in Paper and Envelopes — Long Monograms the Smartest — Good Form in Cards

PERSONAL taste and the desire for individuality play so important a part in present-day stationery that it is impossible to lay down imperative rules for its selection. Besides, the rivalry among dealers to produce novel and distinctive effects provides so wide a range of choice in the matter, that the fashions seem limitless. The best one can do is to observe certain general laws of correct form, and slightly to temper conservatism with the spice of the prevailing fashion.



Well-designed monograms in the smart geometrical shapes

FABRIC PAPERS THE SMARTEST

Never have the papers been more attractive, more delicate in finish and tone. Glaring colors have been tabooed; but while white still holds first place, many of the softest tints, just "off" white, are having a decided vogue. It is a change from white, and one craves diversity in stationery as well as in gowns and hats and jewels.

White, however, is always in good taste; and fashion must therefore exercise its ingenuity rather in the choice of the quality and finish of the paper than in the choice of colors. One may say, in general, that the fabric styles hold supremacy this season. The lawn surface, good but conservative, was superseded this spring by lawnette, a ribbed paper still in the front ranks. It is an impressive paper—too smart and distinctive to be hurriedly cast aside. Adorned by an attractive monogram, it is scarcely to be rivaled. In white, cream, or faint shades of blue, gray, lavender, pink or tan, the lawnette finish is exceedingly desirable.

Then there is a cross-bar fabric that is quite as fashionable. The impression of the lines is faint—just enough to relieve the paper from absolute plainness. "Ribbed fabric" and "chevrette" are other attractive modifications of the imitation of cloth, which illustrate the ingenuity of the designer in obtaining diversity on a perfectly smooth, white surface.

It is really in the French papers that the most charming effects are attained in tinted stationery. These come in six distinct colors, the most pleasing, perhaps, being a warm grayish blue, called *adois*. And there are pastel grays so pale as hardly to warrant the term "tint," subdued tints of Wedgwood blue, wood violet and tan. The latter was extremely popular this spring, but is now somewhat on the decline.

A handsome folded card with a view of the sender's home and grounds

The finish of the French papers follows the fabric idea—fine lines, broad stripes and cross-bar designs. A novel touch, appealing to those who seek the unusual, is a delicate line pattern on a tinted paper with a border of a deeper tone extending down the left side only. The monogram, placed in the upper corner on the darker ground, is thus made very effective. The paper is not cut in the regulation size, but is shorter and broader, while the envelope, correspondingly long and narrow, is noteworthy because of the diagonal flap, across which extends a border of the same dark color as that on the paper. The extremely narrow border in a darker shade, or in white on a tinted paper, giving a two-toned effect, is seen in both foreign and domestic papers.

THE NEW MONOGRAMS

It is in the marking of stationery that one's opportunity for originality lies. So ingenious and beautiful are some of the monograms evolved that we recognize at a glance the work of an artist. To combine letters that happen to be someone's initials into a design that is not only consistent, but also distinctive, smart and appropriate, is not a simple task. The craze for individuality runs rampant, and all manner of odd conceits are now wonderfully emblazoned on the note and letter sheet. Legibility does not seem to enter into consideration. It is primarily a matter of forming a unique and beautiful design, which is usually fitted into a rectangle, a slender, diamond-shaped outline, or an elongated oval. Whether the hint was given by Adelina Patti, who, twenty years ago, ordered a strangely long die for all her stationery, whether the faddish long paper is responsible, or whether the mad desire for novelty has led us into extremes, the fact remains that the present tendency is almost exclusively toward the long dies. The long monogram must, for the sake of harmony of spaces, be placed in the upper left corner. If the letters do not readily lend themselves to the long die, they must be included within a circle or a triangle, and placed in the center at the top of the page, or they may be combined without an enclosing outline, if that form is preferred.

(*Continued on page 90*)

English cards of greeting for Christmas or New Year's display quaint scenes

A card which may bear a cheerful greeting for intimate friends at Yuletide

AS SEEN BY HIM

Winter, with Its Social Burdens and Excitements, has Arrived — Hotel Life a Welcome Relief to Overburdened Society — A Bit of Introspection and a Glance Forward

AND now we have entered upon our winter of content—or, rather, of rush and excitement, for the next three months will be full indeed. Before we hardly know it we shall have Christmas upon us, and all the accompanying perplexities of shopping amid the bewildering glory of the holiday-bedecked stores. Each year society elects to remain a longer time in the country, and many people actually do not come to town to stay until January, for one can motor in so easily and distances are as nothing these days. In fact, to many of us who own dwellings in the now rather old-fashioned part of town and who rebel a bit at acquiring another uncertain lodgment on the outskirts of Yorkville and Harlem, living in New York is practically impossible if one wishes to keep house, and yet, why should we do this? We follow the fashions of London very closely, and there many of the great houses are closed the entire year, while others are let furnished. Here we have our luxurious and comfortable hotels patronized by many of society's prominent leaders. Mr. and Mrs. Clarence Mackay, for instance, have taken an apartment at the Ritz for three months, and will not open their Madison Avenue house, which is in the midst of a perfect pandemonium of building and repaving and tearing down. Others go to the Plaza, the St. Regis, the Gotham, and so on, for by February stakes can easily be pulled up, and it is off for the Southland—or somewhere else.

A VALLEY, NOT A CASTLE, IN SPAIN

I have recently heard of a delightful little place, very quiet, to which I am particularly drawn. It is a spa in the Pyrenees, not many miles from Biarritz; and it is situated in a valley, inclosed by lofty mountains on all sides but the South. It is just on the frontier of Spain, and there is hardly any wind except that which comes a long way over the hills and plains from the Midi and the Mediterranean. There are wonderful sulphur waters there, too, for those who have faith in that mode of treatment for asthma. A friend told me only yesterday that she remembers gathering iris flowers there in January, while they were peeping through the snow. A little beyond in this valley was a favorite retreat of the late King Edward. I do not know much about the hotel at the place, but I understand that it is comfortable and modest and does not advertise.

THE METROPOLITAN OPERA A SEALED HOUSE TO MANY

With the usual éclat, and a dazzling display of jewels, of gorgeous gowns, and of beautiful women, the Metropolitan Opera House opens its season the week after the Horse Show. There is so little to add to the routine story of that first night. There are hardly any changes in the parterre boxes, the occupants of the orchestra chairs remain the same, and the second tier has its clientèle composed of people of fashion and of music lovers. The Metropolitan Opera is practically a sealed house to many, as it needs a parterre circle of three times the size of the present one in order to accommodate one-half of society.

TWO NOTABLE WEDDINGS TO COME

Perhaps after the first Junior Cotillion the event that will arouse the greatest interest will be the wedding of Miss Sherman and Lord Camoys. As I said before it will not be a church ceremonial, owing to the difference in religious faith of the contracting parties. It takes place in December. The wedding date for Miss Burden's marriage to David Dows has not been set, but I am told that this will also be an early event, and that it will probably be a church affair followed by a large reception. Miss Burden is a beautiful girl, and will certainly make a lovely bride.

A BIT OF INTROSPECTION

How fascinating is town on a night in early winter, with the rush and bustle of so many people hurrying to so many places. New York is now truly cosmopolitan, and there are many sets. In other days, I used to enjoy hearing the sound of horses' hoofs on the glistening pavements, made like glass by the frosts, and it was a delight to watch the afternoon parade of equipages. But now that is something of the past. Then there was a certain smartness about a hansom cab, and a private hansom was quite the correct vehicle for a wealthy young bachelor. How trim and trig were the broughams, and there was a certain Victorian stateliness and respectability to the family arks which moved ponderously past. I remember also, on the occasion of a reception at the Cornelius Vanderbilts, one snowy evening, how nearly everyone hired motors and left their horses in the stables. And the machines, winding slowly in turn through the gates to the doors of the château—for a veritable castle it is—looked for all the world like a flock of giant dragonflies. We wondered then if society in the future would take to motors and if people would utilize them for weddings. Then when Miss May Neeser was married at Eastertide, another year, there came a great spring snowstorm and one of the motors was stalled on Fifth Avenue and we said *"Voila!"* But to-day we use horses only at the show, on special occasions, and in the country.

Miss Katherine Baxter, a belle of Nashville, Tenn., in the costume worn at a society vaudeville. Miss Baxter has recently become engaged to Mr. Russell Burrage of Boston

THE DÉBUTANTE RECEPTION A FUNCTION NOT PERMISSIVE OF MUCH ORIGINALITY

The noise is no less and the crowds on Fifth Avenue are more dense than before, but—perhaps I am growing a bit old-fashioned—it is not the same. But youth must have its fling. Here, from the Horse Show on, we have receptions for débutantes by the dozen. It is a function which does not admit of much originality. Your daughter must have as smart girls as it is possible to procure to receive with her, and everything must be after a certain model or form—only the ultra-fashionable caterers, the ultra-fashionable florists, and the ultra-fashionable bands or orchestras. The reception is followed by a dinner—and perhaps a party to the play—a dance and a supper; it is all mapped out. Then there is a ball later, and if a girl has many relatives, she is indeed fortunate, because each must entertain for her. And this brings the festivities up to Christmas or the New Year. There is a certain set of débutantes who prefer not to have receptions or teas (it is best now to call this class the Newport), and who instead come out during the summer and have a ball given for them in winter. But this is all a matter of taste. For my part, I always like the débutante receptions; it is an occasion to meet old friends after the summer is over, to greet the coming beauties, and—if we have lived long enough—to have tender memories of former events when their mothers and even grandmothers were making their bow to society.

THE GOOD OLD FASHION OF THE COTILLION

The Tuxedo ball, which is always a preliminary event, came off with much éclat on the first Friday in November. There is always a pretty conceit of making the ballroom look like a harvest home festival, and the cotillion, under such circumstances, gains new life and charm. I doubt much if it will ever be dispensed with, although there is some discussion that way. But when one looks back and realizes how it has been danced winter after winter for sixty or more years in New York, one cannot believe that the good old fashion will really be dropped.

SOME DÉBUTS THAT ARE ANTICIPATED

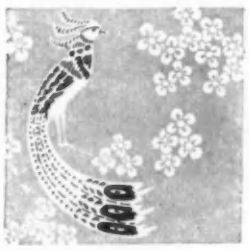
Much has been said concerning the various débutantes of this season. From Lenox there is Miss Cram, whose mother was the charming Miss Winthrop, a young woman who was a great favorite. Then there is Miss Turnure, who is a granddaughter of Mr. Lanier, the banker. I think I have already alluded to Miss Morgan and to Miss Frances Breese, who will represent Southampton. I have seen Miss May Ladenburg at the various Horse Shows, but I doubt if Mrs. Ladenburg will allow her to come out before another year. Miss Vera Cravath, too, will wait until winter after next. Her father is Paul Cravath, the well-known corporation lawyer, and her mother was Miss Huntington, who for some years was a most popular prima donna.

TWO BUDS WHOSE DÉBUTS HAVE BEEN DEFERRED

Several changes have been made in the list of débutantes. Miss Lois Hall, the daughter of Mr. and Mrs. Bolton Hall, will not make her début this winter owing to family affliction. She lost her only brother in October. It has already been explained by Mr. and Mrs. Richard Stevens that they do not intend to have Miss Elsie come out for two years yet. Then Castle Stevens will be ablaze with lights, and there will be sounds of festivity not only in the old halls but also in the new ballroom. It has been quite a time since there was a coming-out ball at the Castle. Mrs. Stevens was a Miss Stevens, so that there is a double reason for celebrating the event, which is a most important one in the history of such a prominent family.

It is note for comment, that no less than fifteen débutantes will each have her ball to bring her out, in addition to the teas and dances and receptions which are necessary adjuncts in her train. A ball to-day for the majority of those who have not their own ballrooms in their houses, means nothing less than the taking of at least two floors or an

(*Continued on page 102*)



A FAST-VANISHING RACE

STICKLERS for linguistic exactness will doubtless protest at the use of the word race to define what are in reality mere social groups, but in the cases under present consideration the individual characteristics are so little like others which pertain to humankind as practically to constitute them a race apart. For example, take the quality of self-abnegation as practised by the old-fashioned grandmother, the maiden aunt and the general houseworker of yore—these all exhibited the characteristic in so advanced a degree as to make it in reality self-obliteration in the service of others. Such distinctive, whole-souled immolation on the altar of altruism by these conservers of the home surely classes them apart from the usual run of humanity, the leading characteristic of which is self-worship.

ALTHOUGH widely separated by the spirit of caste that holds us in its grip, even in this alleged republic, the Madonna of the tubs and the lady above stairs had much in common besides the fundamental likeness already referred to. They were all appendages of the ménage rather than integral parts of the family life, and it was expected as a matter of course that they should concentrate their interest and their affection on the father, mother and children with whom their lot was cast, to the subordination of their own personal interests. Naomi-like self-surrender was demanded; such great sacrifice as the life-long service of the aunt who in her girlhood had foregone her chances of a home of her own to serve in that of her brother or sister, her self-immolation being accepted as a matter of course.

SOCIETY approved of this excessively devoted and largely unappreciated service from the unattached woman, the family being always regarded as the sole element meriting consideration. From the standpoint of the parents and children, the now vanishing races were highly desirable associates, as they insured the family devotion to its interests (from the relatives at least) at the mere cost of the aunt's or grandmother's support; besides which both parents, and especially the mother, were relieved of the multitude of exacting, disagreeable and monotonous duties that the raising of a family invariably entails on its adult members. The disadvantages to the independent relative, on the contrary, were many—not the least of these being the lack of appreciation of the great sacrifices which were constantly required of her, and which she so uncomplainingly made in behalf of the family's interests.

NEITHER the mistress, the master, nor society in general, ever troubled themselves to ascertain whether these unattached women really enjoyed their position as mere cogs in the domestic machinery. Indeed, if inquiry had been made, there would have been less surprise, perhaps, at the latter-day development when grandmother, aunt, or general houseworker fled the family at the first available opportunity. Now the growth of social life, and also that of industry and commerce, has helped the much-put-upon domestic to specialize, and through this she has secured both improved social status and a large increase in wage and privileges. Or, perhaps, she has entered the factory or taken up a trade to the further improvement of her social standing and the enlargement of her leisure. The race of general houseworkers is surely dying out.

AS for the grandmother and the aunt, through the medium of the universities, through social service and the women's clubs, and also through the higher callings of the industrial and commercial world, they too have found themselves, and to-day self-expression is the most prized of their opportunities. No more for them the position of domestic hanger-on; they head ménages of their own or hold their places as equals with other hotel guests in the popular caravanseries. They are no longer cogs—they are modern personages with individual interests and ambitions of their own. Indeed, such great proportions has the revolt of these erstwhile altruists assumed that it is even influencing the architecture of the great cities. Time was when suites of two, three or four rooms were restricted entirely to the slum quarters, but now, partly owing to the family being no longer able to control the devoted service of immigrant women, as well of those of higher social grade who are not attached to a male breadwinner, it finds itself compelled to restrict the area of its domestic operations and to simplify them, this contraction and elimination resulting in the invasion of the most exclusive neighborhoods by apartment houses devoted to suites of four rooms and under.

THE child care of which the dependent relative relieved the parents, is now largely turned over to the school authorities, who undertake to look after the health, the personal cleanliness, and the feeding—as well as the mental development—of the modern pupil. Judging from the continuous and severe criticisms of the manners and morals of our youth, and the pulpit denunciation of laxity in the home, the influence of the vanished altruists appears to be sadly missed. But now some other method of elevating the race and of conserving its comfort and its happiness must be devised, for it is written in the stars that never again shall the family have the opportunity to exploit the matrimonially unattached woman as it has done in the past. The lone woman has been emancipated.

Shape covered with purple Ottoman silk and surmounted with uncurled ostrich. Shown by Henesey

One of the few upturned-brim shapes. Lazarus shows this trimmed in white osprey

Skunk fur is combined with this model in brocade, shading from cerise to blue. Shown by Lazarus

Velvet toque edged in worsted trimming. The brush is very smart. Model from Thurney

This girlish model, with its large cream lace bow and skunk tails, is shown by Thurney

Henesey displays this low-brimmed shape of velvet with its cluster of ostrich tips

Hat and muff of velvet trimmed with skunk and silk flowers. Shown by Lazarus

THE WINTER HATS FIT CLOSELY ABOUT THE FACE, THE TRIMMING IS HIGH, AND BLACK VELVET IS THE MOST POPULAR MATERIAL

THE SEASON'S FUR SETS ARE DECIDEDLY DIFFERENT FROM THOSE OF LAST YEAR, AS THE NEW MODELS FEATURE BLACK AND WHITE STRIPE EFFECTS AND ARE FOR THE MOST PART BROAD, FLAT AND DROOPING

THIS broad, flat cape from Weeks' is of bear fur. The skins have been so designed—a light-streaked fur strip being sewed next to a darker strip—that the whole gives the black and white striped effect so much desired this season. The small V at the neck repeats the larger V of the cape, which reaches quite a bit below the waist-line. The cape crosses at an odd, diagonal line in the back, the stripes meeting at right angles. The extremely flat muff, matching the fur of the cape, is like a long fold of straight goods which hangs in limp fashion over the hands. The large hat, of excellent lines, is of black velvet with a soft, black feather trimming.

THIS white fox boa and muff are round and fluffy, in contrast to the very flat furs of the other illustrations. The fur of this set is in white fox, and two extremely narrow bands of the same fur in black band the muff at each side and circle the boa above the tails at its ends. The little close-fitting hood of white fox with its heavily embroidered bretelles is extremely effective and remarkably becoming. Shown by Jeanne Hallée.

RUZE shows this cape and muff, the front of which is illustrated above, and the back view appears at the upper center of the page. The body of the garment is of moleskin, and ermine edged with a band of moleskin faces the revers, hood and overlapping piece of the muff. The cape is very broad and flat, as in the first figure described, and the square cut of the garment at the back is very effective with the round hood. The dark and light fur banding effect is shown again in this model. The long tassels which finish the square corners of the back of the cape, the ends at the front, the hood and muff, are of colored silk braid and balls, cleverly combined.

The antique field bed and the odd brocade-covered doors of the French Colonial bedroom

Another view of the bedroom, showing the wooden window canopies and the quaint, deep mantel

The MAISONETTE *an* IDEAL CITY HOME

A Clever Solution of the Housing Problem—New-style Dwelling Developed within an Old House, Made Attractive by the Skilful Use of an Artistic Scheme of Interior Decoration

THAT the Maisonette is all that its delightfully suggestive name implies is shown in the clever way a certain high-stoop, four-story, brownstone house, half a century old, at least, has been divided and fitted into two "ideal little houses." The upper two stories of the house have been taken by Mr. and Mrs. Chauncey Olcott for a town residence, and through the efforts of a clever architect and equally clever decorator—into whose capable hands the work of remodeling, redecorating and furnishing was intrusted, Mrs. Olcott has secured a setting for her charming furnishings which is fitting, harmonious and attractive.

The salon, bedroom, dressing room and bath take up the first floor of this Maisonette. Above is the dining room, guest room, bath, maid's room, kitchen, linen and china closets. A skylight in the kitchen (which is a model in its way) serves to light it perfectly, and provides excellent ventilation as well.

WELL-PLANNED FINISHING OF WALLS AND WOODWORK

The walls throughout the house, except in kitchen and baths, are treated with a soft, warm, gray tone which provides a perfect background for the various plenishings of the rooms. In the salon the woodwork has been brought to exactly the same tone as the walls, though in all of the other rooms ivory-white enamel has been used. The clever remodeling of the old-fashioned, marbleized iron mantel is especially to be commended. The illustration of this room shows the simple lines of the present mantel, the clear tone of the cement harmonizing perfectly with the color of walls and wood trim. The carved and gilded ornaments on the stone-gray woodwork are typical and show attractively.

CARPET AND UPHOLSTERY IN SOFT FADED TONES

The velvet carpet again repeats the tone of the walls in this plain color. The electric fixtures are all of carved and gilded wood of special design indicative of the period, which is also evidenced in the Louis XVI chairs and settle with loose cushions. The dominant color of the room comes out in them—a delicious, faded old-red which shows well the texture of the damask. This same material and color is used to upholster the doors, and is repeated in the over-draperies, beyond which the filmy frostiness of real lace shows against the glass of the windows.

The stunning table in the center of the room has been designed by the architect for this particular place, and in color and treatment matches the woodwork of the room. The piano case has been treated in the same way, and bits of the dim red brocade are set in its panels.

Many good pictures from well-known artists hang on the walls of the salon. A collection of Staffordshire and Edward prints are important factors in the decorative fitting of these rooms. The ugly box lights, usually used above pictures, have been replaced in this room by reflectors set below the pictures. The resulting effect is pleasing and a great improvement over the old method. This is a suggestion worth remembering. It is regrettable that the charming color harmony of the bedroom cannot be shown in the illustration. Here the prevailing tone is a soft blue. The carpets and walls, however, are the same as those in the salon and hall. A fine old field bed and some other old pieces of mahogany dictated a French Colonial treatment for the room. The dressing table has a dainty embroidered Swiss covering matching the bed. The little telephone stand, covered with the same blue brocade as that used to upholster the doors, is a novel and exquisite detail of the room. The old-fashioned, high windows are lowered by wooden canopies, as may be seen in the illustration, and from them the embroidered Swiss curtains fall delicately. The over-hangings are of matching brocade.

(*Continued on page 92*)

Gray is the color used for the plain walls, the woodwork, and the handsome center-table of the salon

WHAT SHE WEARS

The Fur Suit the Newest Costume Innovation — Blue Notably Modish Alike for Tailor-Made and Evening Gown — Regal White Opera Wraps of Ermine and Plush

THE opening of the opera season, closely followed by the Horse Show, has brought a goodly number of society folk back to town, as these two events are the institutions which launch the season. Many are opening their town houses or not infrequently taking apartments at the smart hostelries.

The attractions of country life, however, have caused quite a number to linger, and it will be December before society generally establishes itself in town for the season's gay whirl. Invitations to débutante receptions have been received, the earliest of which are for the last of the month. The colonies at Lenox, Meadow Brook and Tuxedo have been particularly active the past few weeks, and Virginia Hot Springs has had some gay parties at the Casino to break the prescribed program of baths, rides and tennis.

EFFECTIVE USE OF CONTRASTING LACES ON A GOWN WORN AT HOT SPRINGS

The gowning is always smart at the Springs, and this season some wonderfully handsome toilettes have been noted. A prominent New York society woman made a regal appearance the other evening in a splendid creation of black and white, to which she is notably partial. The gown was composed of white satin and black velvet, the latter forming the deep border and trained back of the gown. Fine black-thread lace and white filet draped the corsage, and wide breadths of the two laces intermingled, also draped the back of the gown in an odd but graceful fashion, falling full length in draping lines and looping up on the train bottom. The deep velvet border of the skirt was overlaid with a stunning band of very heavy linen lace, which formed a striking contrast to the two delicately meshed laces employed.

A MAID OF HONOR GOWNED AFTER A VENETIAN PORTRAIT

Smart costumes have never been more diversified. A fashionable wedding at St. Mary's, in Tuxedo, brought out many stunning creations. The bride's gown, made with a sweeping court train, was of white chiffon satin covered with old point lace, and the veil was gracefully arranged in cap effect. The maid of honor, a sister of the bride and débutante of the season, wore a charmingly picturesque gown reminiscent of an old Venetian portrait. White chiffon composed the overdress built on simple, girlish lines, and draped over a tunic of turquoise-blue satin brocaded in gold. The artistic effect was hightened by a cap of gold lace, and a lovely picture of a graceful maid was completed by the armful of Easter lilies which she carried. The bride's going-away gown was of dark blue velvet with a collar of silver fox, and the hat worn was of a lighter shade of velvet, draped with gold lace.

THE PENCHANT OF RECENT BRIDES FOR THE GOING-AWAY COSTUME OF BLUE

Blue in all shades has acquired a decided vogue for the handsome tailor costumes, and it has found special favor with several late autumn brides. One, a charming Southerner recently wedded to a New Yorker of a prominent family, in the Church of the Transfiguration, wore a traveling suit of blue broadcloth handsomely braided in black, and a small hat of blue, topped by ostrich plumes, completed the distinctive costume.

Another bride, one of the youngest and most prominently placed, makes a lovely picture in a handsome costume of old French blue Ottoman silk with trimmings of moleskin, which she numbers in her trousseau. The coat is finished with a peplum and has revers and broad bands of the moleskin, which also trims the three-quarter and slightly belled sleeves.

AN OPERA GOWN OF SAPPHIRE VELVET AND SABLE CREATED FOR A NOTABLE BRIDE

Also included in this trousseau is a regal evening gown of sapphire-blue velvet brocade, with trimmings of sable fur draping the corsage and bordering the trained skirt. Worn at the opera, this gown will strikingly offset the splendid beauty of this young matron, who has succeeded to that famous and historic box whose autocratic hostess of a previous generation, by a simple recognition across the auditorium, could crown with success the strenuous efforts of a battling social career.

STUNNING COSTUME DESIGNED TO BE WORN AT THE HORSE SHOW

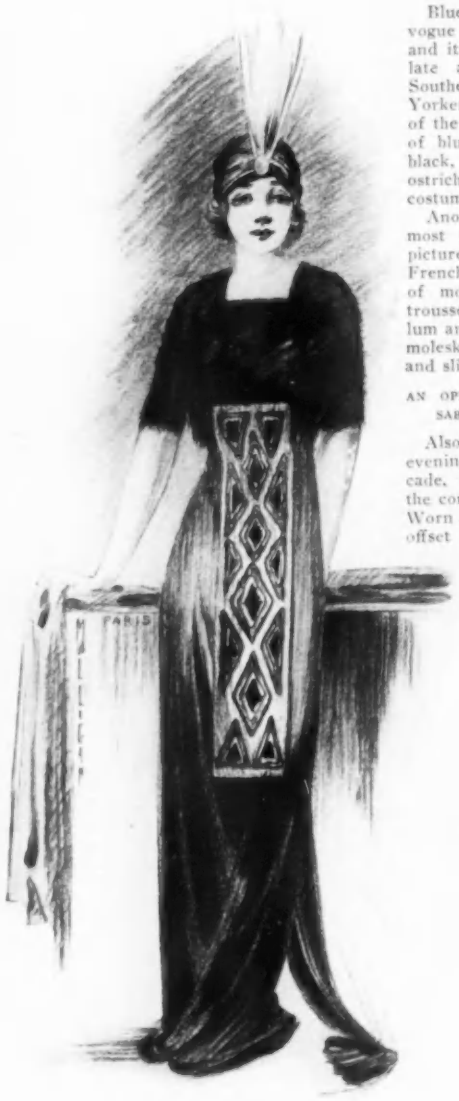
The Horse Show is a recognized institution for glimpsing society in its newest and most stunning gowns. For weeks after the phrase, "worn at the Horse Show," sounds a tribute to some exclusive note in modes displayed there by a woman of fashion. A lovely creation which is sure to have its quota of appreciation, if its owner adheres to her intention of christening it at this famous assembly of beauty and fashion, is of silver-gray chiffon brocaded in velvet, which forms an overskirt parting in front, and sweeping away into a rounding end at the back. Fox fur outlines the edges of this tunic, which falls over a trained underskirt of cloth of silver. The bodice is of brocaded chiffon draped across the front with folds of the silver cloth veiled in mauve chiffon, and a frill of Venetian lace cascades down one side. The high collar is also of the Venetian lace. A draping scarf of Sitka fox and a huge muff to match complete this effective costume. (See illustration on this page.)

A SUPERB COSTUME OF OMBRE VELVET DESIGNED WITH THE NEW DETACHED TRAIN

There has been so much exploitation of the sumptuousness of the gowning of present modes that one is almost led to believe that all handsome gowns are lavish creations built of a *mélange* of rich material. The fabrics are wonderfully fine, and incidentally costly, but there is a restraint exercised in the most effective creations. The imperial magnificence of combinations of velvets, gold lace and rich fur is a trifle trying, and the effect bizarre, without a setting in keeping with this splendor, which rivals the traditions of the court elegance of the most luxurious Louis of France, whose sobriquet was "the Magnificent." The gowns should be modeled to offset the wearer, and this is the happy effect in a creation designed for one of the prominent box-holders of the Metropolitan. It is of soft, supple velvet, a wonderful ombre effect, shading from delicate yellow to deep tawny orange, and molds the figure in long, clinging lines, giving the stunning svelte effect for which the American woman is

(Continued on page 100)

Superb model in gray chiffon-and-velvet brocade with a fur bordered tunic opening over a trained underskirt of cloth of silver



Distinctive gown of Oriental effect designed in ombre velvet and featuring the new detached train

Mrs. J. E. Davis, winning the second division of the ladies' polo pony race—a new feature of the shows at Piping Rock

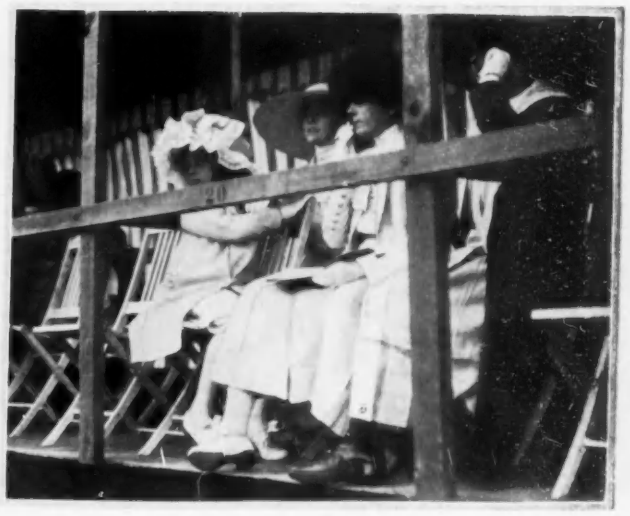
Mrs. J. A. Burden, Jr., a prize winner in the hunter's class

Miss Emily Randolph and Mr. Thomas Hitchcock, winners for pairs of saddle horses

Miss Vera Cravath, with the cup she won, riding her saddle horse, Dr. Crockett

Mrs. J. S. Phipps watching the show at Piping Rock

Mrs. W. G. Loew and children recording the winners



The Misses Kahn and Miss Fanshawe at the Morristown Show

THE OPEN-AIR HORSE SHOW IS THE MOST POPULAR DIVERSION OF THE AUTUMN SEASON—SOCIETY PICTURED AT PIPING ROCK AND MORRISTOWN

DRESS AS SEEN ON THE STAGE—GOWNS WORN BY VIRGINIA HAMMOND AND ANN MEREDITH IN THE PLAY, "WHAT THE DOCTOR ORDERED"

For descriptions and reverse views see page 96

(2) A slanting tunic, bordered in silver fringe, and a plastron bow feature this gown

(1) Distinctive black and white creation copied from Worth

(3) A black and white gown showing a front sash and relieved by gleams of pink

SMART FASHIONS *for* LIMITED INCOMES

The Transforming Power of Chiffon when Combined with Fringe and Flutings — Civet Fur a Striking Fancy — Charming Scarf Adaptations

ALTHOUGH the purchase of expensive French models is out of the question for the woman of limited income, the ideas she can adopt and adapt from them will often prove of great practical help, for the Paris makers, however eccentric or bold, seldom depart from the beauty of simplicity of line, and their most successful innovations often surprise by reason of their adaptableness. At the autumn openings points were noted that will be of much service to readers of this column, and several of the models seen were resketched in less extravagant guise, so that the effect of new sashes and draperies after the dictate of such men as Worth and Drécoll may be observed without the supplement of more sumptuous materials than one wishes to use.

MODELED AFTER A GOWN OF RARE OLD LACE

In the middle drawing above, for example, a copy of a Worth model, is to be seen a lovely hip-draped sash that knots once just before it reaches the bottom of the train, each end being weighted with a six-inch tassel of jet beads. At the front of the bodice this drapery almost meets beneath the folded girdle of black satin, slanting away toward the sides. The skirt over which it is hung is of white chiffon, the wide tucks being hemstitched in black. A layer of black chiffon over white, bordered with satin, forms the deep shoulder fichu, and triangles of white macrame lace fill in the little Vs in front and back and make the little undersleeves. A large ornament of jet beads runs at least halfway across the back of the girdle. The original of this gown was of rare old lace, but the substitution of chiffon is both satisfactory and smart. Although black and white leads in vogue this season, the same arrangement may be charmingly carried out in colors; the color choice depending largely upon whether new materials are to be bought or whether the model is to be used to make over an old frock. If preferred, the materials may be reversed, and the underdress made of satin or taffeta, with the sash in chiffon. At the girdle in front is worn a huge white pond lily with black outer leaves and a rich gold center.

ANOTHER EFFECTIVE COMBINATION OF BLACK AND WHITE

A modification of one of the year's most successful gowns, in the same popular black and white, is pictured in the third sketch, but this time with a gleam of palest pink to redeem it from a harshness that is not becoming to every woman. The glow of pink comes from a satin foundation, over which is laid a skirt of very thin, crêpey, white chiffon slightly fulled at the waist. The overdrapery of the skirt is of black satin, one strip of which falls from the girdle front straight down to below the knees, and is there finished by looped chains of jet. A wide band of black chiffon, edged with a row of jet beads, outlines the neck of the bodice, and white chiffon composes the lower drapery. A cluster of pink button roses caught into the belt gives a pretty color touch.

OF MAUVE CHIFFON WITH SILVER FRINGE AND BEADS

The first sketch shows a chiffon tunic over a self-toned satin skirt with a pointed and one-sided train. The original model was in mauve, with a silver fringe and two rows of tiny beads to match at sleeves and neck. The slanting cut of the tunic is the approved line in draperies. Pale cream lace forms the bodice, almost covering the front of which is a large, pale blue satin bow in ribbon so wide that it falls in creases, making it appear like three separate bows. Small satin buttons catch these folds into place. More or less conventional is this frock, which is well in the fashion and yet not of it—the latter in the sense of not following slavishly the fancy for high waists and draped bodices. It is, therefore, a good choice for that woman whose face and figure are unsuited to 1830 outlines.

TWO HANDSOME EVENING COATS IN NEW DESIGNS

Notwithstanding the lavish display of rich materials that are seen everywhere, especially in evening wraps, certain models in moderate-priced fabrics have a distinction all their own. In sketch No. 7 is shown a coat of soft black taffeta, deeply banded with black velvet at the bottom and across the yoke in back and front, the latter bands sloping down on the sleeve to meet in a deep point and give the fashionable dropped-shoulder line. At the front it is fastened with four big buttons and braid ornaments. The rage for brilliant Oriental colorings is expressed in the bright flame-colored satin lining. Other colors may suit one's individual liking better, coronation purple or *bleu antique*, for example. The shade known as midnight blue lined in purple would be very charming. Sometimes one can pick up a remnant of brocade at a bargain price; this would be exceptionally rich when combined with the velvet. No coat could be more serviceable than this in a small wardrobe, as it will answer almost any call put to it and has a dignity that will hold its own amongst many more pretentious materials, besides which it can be interlined as heavily as one chooses. It should be well weighted at the bottom.

Cloth is used for the coat in sketch No. 6, a lovely rich emerald green offset by bands of skunk fur. If you cannot have the fur, use in place of it a heavy fur plush. There are excellent varieties of this to be had by the yard in the department stores, and the prejudice against fur imitations has grown less marked since the Paris houses have elected to employ it; this, too, not for reasons of economy, but rather by way of producing novel effects, for plush trimmings are used on some of their costliest designs. In this particular coat the sloping lines of the broad, soft cape collar, that comes down almost to the elbow and reaches to the waist-line in the front, follow the accepted mode. If you are looking for a driving or a motoring coat, rather than an evening wrap, this model is excellent carried out in double-faced ratine, with the reverse side of the goods used for the collar and cuffs. Or, again, the design could be applied to a boudoir gown, using albatross, crêpe de Chine or satin, with trimmings of natural or self-toned marabout.

SEMI-FORMAL COSTUMES OF FETCHING DESIGN

The medium décolleté is now worn almost to the entire exclusion of the high-neck gown for semi-formal occasions. The days when one went to the play in a gown that was not cut out at the neck are long since past, and the universal adoption of half-low gowns for restaurant dining or the theater has given impetus to the designers of such

(4) *Well adapted to the informal family dinner is this simple model*

models. There is no end to the fetching frocks that are shown, and one of their best recommendations to the limited income is that so often they can be concocted from left-over ball gowns, or odds and ends of materials or trimmings that one has on hand. For example, the adorable frock of the eighth sketch can be fashioned from an old taffeta or satin skirt, eking out its insufficiency with chiffon to match. When the material has been cut into side draperies, hang a chiffon petticoat across the front. The color of the original model was pale green, in one of the soft taffetas, the petticoat was of a still lighter shade of chiffon, and the edging frills were of the silk. The fichu was of softly draped chiffon, edged with the taffeta frill, and the sleeves of the chiffon, banded in satin. Garlands of tiny chiffon roses and forget-me-nots were embroidered across the petticoat front. Fetching little crêpe roses may be bought by the yard in any color, which have a little foliage of their own, are newer than the satin flowers, and are exquisitely soft in effect. Particularly pretty is the way in which the fronts of the overskirt are looped back and caught with tiny clusters of the flowers. A charming way to treat the front panel is to make it of two layers of chiffon, putting the ribbon bow-knot and the flowers beneath, so that they just peep through the top veil. There are any number of color combinations that would be exquisite when carried out in this little frock.

SIMPLE MODEL OF BLUE AND WHITE CHIFFON

Less elaborate, but quite formal enough for a family party, is the gown shown in the fourth drawing, and if one desires a lower neck, it is simple enough to cut the V deeper. The original showed a blue chiffon overdress (that lovely tone between king's blue and the old turquoise), beneath which was a layer of white chiffon. The blue chiffon was hemstitched on all its edges, the folds of the hem effectively finishing the tunic and plastron. Gray fur finished the white chiffon petticoat and the sleeves, the resultant color scheme being altogether lovely. Marabout might be substituted, and gray squirrel would not be expensive. The backward slant of the collar is the accepted cut for low collars in all the new models. The slanting line is becoming and has not the juvenile look of the round collar. The corsage bunch of roses was in soft pastel tones of pink and yellow. This design would answer well to drape over an old lining of satin, silk, or crêpe de Chine. Indeed, almost any left-over would do for a foundation.

YOUNG GIRL'S THEATRE FROCK THAT IS OUT OF THE ORDINARY

If one craves to be charmingly original — after the originality of the rue de la Paix — the little frock of the fifth sketch will meet your wants. It is designed for a young girl's party or theatre toilet and escapes the floor all around. The material is white chiffon, the entire waist being embroidered in rich Egyptian colorings. Straps of black velvet pass over the shoulders and are held in place with green scarab ornaments at the bust-line. The top of the sleeve is cut out in a deep V and banded across with straps of velvet. At the waist-line there is a little finishing frill of the embroidery, outlined with a strip of velvet, and the same finish appears at the hem of the gown beneath the wide border of embroidery. Here is a use to which to put the lovely strips of embroidery that one sometimes picks up at Oriental shops at bargain prices. Or, using a coarse and simple pattern in which green predominates, one can work out for oneself a most effective trimming scheme. Dull blue scarabs would be lovely with a color scheme in which old blue is prominent.

A NEW SCARF ON CHARMING AND PRACTICAL LINES

There seems to be no end to the designs in scarfs just now, and one sees fichu adaptations in satin, velvet and fur, as well as in lace and batiste. A lovely satin and chiffon creation recently imported may easily be copied at home. It consists of a straight length of high-lustre black chiffon satin, two yards and a half long and eighteen inches wide. This is lined in king's blue satin of the same texture, following the ruling that every material possible for my lady's use shall either be reversible, or faced to give that appearance. The blue does not run the entire length of the black, but leaves at either end a three-quarter-yard strip of the black. At the upper edge the blue turns over on the black in a small square collar, a strip about fifteen inches long. As a finish to this smart little wrap, a three-inch plaiting of fine black silk net edges the entire length, and at the top is tacked down like a flat collar. Emerald green, prelate purple, wedgewood blue, white, and gray are some of the other colors that are made up in this novelty. Its cost in actual materials is slight, whereas at the shop where it is shown it costs from $12 up. Draped over a satin or chiffon gown, it is lovely, and the same idea may be carried out in taffeta for frocks of that fabric. There are other models, somewhat more severe, designed to be worn with one's afternoon cloth dress or suit, and which are fashioned of heavy satin and trimmed with silk military braid. The woman who wishes to economize on a fur neck-piece this winter can make use of this idea with great success and saving. Instead of the little turnover collar of satin, fur may be used, for only a narrow strip will be needed, and the result will be as smart as a costly fur boa. Some of the models display the long hood, weighted down at the back with a big silk tassel. The satin can be interlined, if desired, and thus give ample protection even in bitter weather.

(Continued on page 102)

(5) *Egyptian embroidery, white chiffon, and narrow black velvet ribbon fashion a young girl's unique frock*

(6) *A deep cape-collar bordered in skunk fur distinguishes this coat of emerald green cloth*

(7) *Black satin, banded with black velvet, and finished with braid frogs, makes a handsome evening coat*

(8) *Persuasively graceful is a taffeta frock with rose-garlanded petticoat and prim little taffeta flounce*

PHILADELPHIA DEVOTEES OF THE TURF WHO WERE THE GUESTS OF MR. JOSEPH E. WIDENER AT AN INVITATION RACE MEETING HELD AT LYNNEWOOD

Miss Hannah Randolph

Mrs. R. L. Montgomery

Mr. Joseph E. Widener (in center) with a group of his guests. At the left are Mr. H. F. Boardman, Mr. C. A. Munn, Jr., and Mrs. Howard H. Henry; at the right, Mrs. Harry Waln Harrison, Mrs. W. Frazier Harrison, Mrs. Jasper Bacon

Mrs. Joseph E. Widener, the charming hostess of the occasion

The exciting close finish of one of the well-contested flat races

Mrs. Watts, Mrs. P. C. Maderia and Miss Helen Voorhees

Miss Frances Sullivan, a picturesque figure in her leopard-skin coat

POIRET, THE EXPONENT OF STRIKING COLOR EFFECTS, SHOWS AN UNABATED LIKING THIS SEASON FOR SPANISH REDS AND YELLOWS, AND EXPLOITS THIS COMBINATION IN MANY OF HIS LATEST MODELS

For descriptions and prices of patterns see page 96

Muff and collar of black velvet and ermine effectively combined with lace and tulle

Long wrap of silver agaric cloth with silver-embroidered red velvet and fox fur as trimmings

Gray panne velvet wrap with large shawl collar and sleeves of rich brocade edged in opossum fur

This striking coat of leopard-skin, with shawl collar of skunk, makes a picturesque motoring wrap

WRAPS FOR EVENING AND MOTORING WITH LARGE SLEEVES AND THE FASHIONABLE CLOSE LINES—A PARTICULARLY DAINTY ERMINE, VELVET, AND TULLE SET

MARY GARDEN IN THE SALON OF HER PARIS RESIDENCE—THE INTERESTING MLLE. DESLYS AT BREAKFAST—POLAIRE IN CHARMING NÉGLIGÉE

Polaire hesitates at no concession to the unusual and bizarre, even in her négligées

Gaby Deslys affects an admirably sweet simplicity in her morning and afternoon frocks

Mary Garden keeps her many beautiful art treasures in her house in Paris, feeling that it is "home"

Mlle. Deslys in her home, 3 rue Henri Bonner. The all-white négligée is of soft satin and swansdown

SEEN *on the* STAGE

Scotch Players in Graham Moffat's Comedy Delight Huge Audiences—Margaret Anglin Scores in "Green Stockings"—"Rebellion" Failed to Please

Lewis Waller, in "The Garden of Allah" at Century

JAMES M. BARRIE, speaking through the wistful *Maggie Shand*, said that "charm is a sort of bloom on a woman." Paraphrasing, charm is a sort of bloom on a play, and one as seldom found as was ever that other bloom which eluded *Maggie Shand*. This quality of burgeoning freshness, rare though it be, has been captured and held in at least one play of the present season—Graham Moffat's "Bunty Pulls the Strings," at the Comedy Theatre, which is being acted by the Scotch Players. This cast delighted London when the comedy was given at the Haymarket Theatre, and it is proving no less a welcome joy now to New York.

"Bunty Pulls the Strings" is pure narrative. Its appeal is in the straightforward, faithful delineation of a state of life with which we are unfamiliar. It has but one situation which even approaches the dramatic, and its story is of the simplest possible structure. The play gives the impression of strictest truth, set forth in terms of absolute simplicity. One stops over, so to speak, for a few hours in a small Scotch village. Miraculously one is permitted to peer beneath the surface of the pitifully starved and stinted lives of the villagers. One finds a sad state of affairs in one household, which a shrewish, capable little person called *Bunty* is able to set to rights.

AUTHOR IS PAINSTAKINGLY REALISTIC

Mr. Moffat has employed his imagination, and his sympathy, to find out how things are, not to speculate on how they should be. There is in his comedy neither softening of sorrowful fact nor pointing of much-needed moral. He offers neither more nor less than the comedy and the pathos of life as he sees it, with eyes trained to sympathetic, but unbiased, perception. The delicious freshness and the originality of his comedy are inherent in his subject. For all practical purposes, Mr. Moffat is the discoverer, and the historian, of a new country, an alien demesne, a modified "Erewhon." Other men have written of it, but not with such undeviating truth. Mr. Barrie adds to his chronicles of these people certain fine inventions of his own. Mr. Barrie gives life, plus poetry. Mr. Moffat gives a facsimile of life. Mr. Synge, writing similarly of his Irish peasants, gives terrific dramatic import and marvelous poetry of line. Samuel Butler would have overlaid the story with countless doctrines. George Moore's fragmentary effort, "The Untilled Field," which sometimes suggests Mr. Moffat's Lintiehaugh, is told with a dash of bitters. Fiona MacLeod could never have pierced the nimbus of legend and mysticism which clings over Scotland, to find so sweet and sane a tale as "Bunty." In short, no one of these men has dissociated his story from his own personality, none has devised so delicately truthful a narrative as Mr. Moffat. Small wonder, then, that "Bunty" carries a hint of springtime, has the hallowed "bloom" of charm.

STORY IS SIMPLE AND MAINLY UNDRAMATIC

The play opens on a sunny Sunday morning, when the *Biggar* family, *Bunty*, *Rab* and "feyther" *Tammas*, are preparing for kirk. The day is too strictly observed, in this household, for mundaine frivolities, in which are included such diversions as looking out of the window, and into the garden where the flowers are opening. *Bunty* and *Rab*, deep in scriptural volumes, hear the call of the out-of-doors, give it ear and finally heed, and end in rapturous inspection of the garden from the parlor window. In this contraband pleasure they are discovered by *Miss Susie Simpson*, spinster and elderly, who is, for the time being, a guest of *Tammas Biggar*. She relates the misdemeanor to *Tammas*, who is indignant at the profanation of the Sabbath. His rebuke to his son brings about a violent scene of rebellion, in which the boy threatens to leave the petty rounds of life in Lintiehaugh, for the wider fields of Glasgow. This difference is patched up, but *Miss Susie Simpson* has not yet finished her devastating work. Dispatching the children to the kirk, she guilefully reminds *Tammas* that he needs a second wife, a fitting interval of respect for the last one having now elapsed, and she rather more than suggests herself as a suitable successor. In fact, she goes so far as to threaten *Tammas* that if he cannot bring himself to marry her, and *Tammas* is manifestly loathe, he must return the money he holds in trust for her. This poor *Tammas* cannot do. He has unwisely spent it, in a domestic difficulty. He is on the point of accepting *Miss Simpson's* proposal, which he calls "not a proposal, but an ultimatum," when he is surprised by a visit from *Eelen Dunlop*, whom he has not seen since he jilted her, thirty years before. *Eelen* has not permitted her romantic misadventure to harden her heart. She is still, after these many years, the benevolent, gentle creature whom *Tammas* dared not marry, because his "pay was hardly enough for one." The "bit of sentiment" for *Eelen* flares up from its thirty-year slumber, and *Miss Susie Simpson*, for all her strategic strength over his affections, seems less lovely than ever before.

Julia Dean in the second act of Broadhurst's highly successful play, "Bought and Paid For"

Bunty leaves affairs, then, in this unsettled state, while she goes to kirk to watch over *Weelum Sprunt*. For *Weelum* is her betrothed, and he is that day to celebrate his admission among the "elders," by watching the collection plate outside the kirk, and giving seemly greeting to the congregation. *Weelum* is not tactful, nor quick at pleasantries. The second act is mainly given over to his agonized experiences "at the plate," when all the villagers file by, with their "thruppenny bits," stopping to have a word with the newest "elder." Meanwhile, however, *Tammas* has stayed at home to talk to *Eelen*, whom he tells of his predicament. He relates how he has spent the money entrusted to him by *Miss Susie Simpson*, and how he is sore put to it to avoid marrying her. This confession, alas, the eavesdropping *Miss Simpson* overhears. She plans to have the traitorous *Tammas* arrested in the kirk, as an embezzler. The outcome of this plan gives the end of the second act its moment of dramatic value. *Miss Simpson* calls on the policeman to arrest *Tammas Biggar*. Then *Bunty* begins pulling her strings. She replies to *Miss Simpson's* charges that so far from their being fact, they are gross and ugly slanders, in proof of which she tells *Miss Simpson* that one hundred and twenty pounds, the missing trust fund, is even then waiting her at the *Biggar* home. This silences the slander, and the villagers, who have come out of the kirk to hear the charge and countercharge, go back in again to have announced to them that there will be no services, because of the illness of the minister.

Then, when they all have gone, poor *Bunty* confides to *Weelum* that she has had to substitute their joint savings fund, with which they had hoped soon to be married, for *Miss Simpson's* missing trust money, to save her feyther's name. *Weelum's* heart breaks outright at such fearful news. He is wholly inconsolable, till, in the last act, *Bunty* discovers that the money had all the time been *Weelum's*, and not *Miss Susie Simpson's*, and that the waspish old lady had annexed a legacy without due process of law. Finally, *Bunty's* strings are all pulled straight, and a happy ending, with *Bunty* and *Weelum* preparing for a double wedding with *Tammas* and *Eelen*, puts a period to this delectable story.

EELEN DUNLOP IS PLAY'S BEST CHARACTER

Mr. Moffat's finest portraits are *Eelen Dunlop* and *Tammas Biggar*, both deserving of the highest praise. *Bunty* is a shade too acidulous, and more than a shade too tyrannical. One cannot but feel that she will be a very unpleasant old lady. But *Eelen Dun-*

Dorothy Donnelly in "The Princess Zim-Zim" by Edward Sheldon

Oza Waldrop, leading woman in the auto comedy, "Speed"

lop is worth going far to see. She is like the purple bloom in a thistle patch. She is the only one of the characters who is not, on the whole, rather more sorrowful to behold than funny.

The Scotch players are so uniformly admirable that to read off the names is to call a roll of honor. Molly Pearson, who played the slavey in "The Passing of the Third Floor Back" in its American presentation, dulled the sharp edges of her part by an amazing prettiness. Jean Cadell, artist in "make-up," shared with Amy Singleton the highest honors. These two played *Miss Susie Simpson* and *Eelen Dunlop*, respectively. Margaret Nybloc made *Teenie Dunlop, Eelen's* niece, a deliciously quaint little thing. Sanderson Moffat played *Weelum Sprunt;* and Campbell Gullan and Edmond Beresford were the *Biggar* father and son. The soft, rich dialect of the players surpassed anything ever before heard in New York. The true speech of the Scotsman is as far removed from the vaudeville and music-hall imitations as the wine-colored wigs of the latter are removed from the Irishman's sandy thatch. The speech of the Scotch players is, in addition to being beautiful, wonderfully clear and easily understood.

"GREEN STOCKINGS"

TO say that Margaret Anglin is abundantly successful in A. E. W. Mason's comedy, "Green Stockings," does not of itself argue greatly in behalf of the play, since Miss Anglin's art, plus her personality, and her magnetism, are enough to glorify almost any tawdry material presented to her. Not that Mr. Mason's comedy is tawdry—it is merely short-weight. It could not go far without Miss Anglin's potent assistance. It is even doubtful if it will suffice for long with Miss Anglin as its star, in view of the fact that the public has been promised her appearance in fine things later in the year.

Mr. Mason has one colorless act, the first; one truly delightful, the second; and one which is tolerably well bolstered up with interpolations, the last. Of these, the only one that deserves the name of comedy is the second. There is one fine scene in the third.

STORY OF THE MASON COMEDY

Celia Faraday, played by Miss Anglin, has worn green stockings, in accordance with an old custom, at the marriage of two younger sisters, and is on the verge of having to wear the hated badge for a third time. To avert this crowning humiliation, she invents a fiancé, by name *John Smith,* an English officer, she says, who has just sailed for Somaliland. *Celia* is newly returned from a house party, where, she claims, she was constantly with this *Colonel Smith,* until he sailed that morning. The announcement of her engagement causes no end of a stir in the family circle, and each incredulous relative intrudes with an exclamation of mingled surprise and relief. Poor *Celia,* goaded to her deception by letter from *Celia,* written under the scrutiny of her family, as a sort of guarantee of good faith, which she thought she had destroyed. On the contrary, it had been sent to Somaliland by a younger sister, and finally found its way to the real *Colonel Smith.* The affectionate tone of it had astonished him, and when, on the heels of this, he read of his death "of wounds," he determined to come to London and straighten out the puzzle. From an interview with the younger sister, he guesses at the truth, and from *Celia,* whom he presently sees, he learns the rest. He succeeds in giving her a very bad half-hour, mourning over the lost *Colonel Smith.* This is the one really good portion of "Green Stockings." She is forced to conceal her consternation over the officer's full knowledge of affairs, under the cloak of her helpless grief for the loss of her fiancé. She divines the real state of things, in due course of time, and after a stormy scene or two, ends the play with a real betrothal.

MISS ANGLIN BRILLIANT IN RÔLE

Miss Anglin's powers are full, and her resources many. She is able to play anything well. To decide whether or not she will be superlatively fine as a comedienne will require a harder test than "Green Stockings." She is brilliant, magnetic, matchlessly trained in the fine points of her art. She has the comic gift, certainly, but if it should prove that there are other things she can do even better than comedy, it is to be hoped that Miss Anglin will recognize this family attitude, is far from comic. If Mr. Mason thought that it would appeal to the American sense of humor to have a whole family, with unconscionable brutality and the most atrocious manners, humiliate and wound one of its members because she had not yet married, he did us small credit, and himself less. The audience appeared to feel much more like crying than laughing. Mr. Mason paid his respects to America, in fact, in one excellent, though hardly flattering line. *Celia's Aunt Madge,* from Chicago, asked the meaning of the "green stockings" custom.

"Don't you know that?" inquired the *Honorable Robert Tarver;* and added, "It is just such ignorance as that which makes America seem so far away."

Blanche Ring, the star of "The Wall Street Girl"

SECOND ACT THE ONLY TRUE COMIC PART

The second act takes a comic turn, when *Celia,* with *Aunt Madge* as a conspirator, decides to kill off the imaginary *Colonel Smith.* The engagement has lasted eight months, and by reason of it, *Celia* has become a radiant, wholly charming person, the center of general interest. She thinks it is high time she was rid of *Colonel Smith,* so she inserts a notice of his death in the Times, and waits gleefully for the tidings to reach her family. He dies "of wounds," in Somaliland. The family discovers the death notice, and breaks the news of it to *Celia.* She is barely free of them, and celebrating with *Aunt Madge* the demise of the sainted *Colonel,* when a visitor is announced, as "a friend of *Colonel Smith.*" It is, in truth, *Colonel Smith,* himself, who happened to be a real officer, in Somaliland, and who was mightily surprised to see the news of his death in the Times. This perplexity adds to the one he has been struggling under since he had received a letter from *Celia,* written under the scrutiny of her family, as a sort of guarantee of good faith, which she thought she had destroyed. On the contrary, it had been sent to Somaliland by a younger sister, and finally found its way to the real *Colonel Smith.* The affectionate tone of it had astonished him, and when, on the heels of this, he read of his death "of wounds," he determined to come to London and straighten out the puzzle. From an interview with the younger sister, he guesses at the truth, and from *Celia,* whom he presently sees, he learns the rest. He succeeds in giving her a very bad half-hour, mourning over the lost *Colonel Smith.* This is the one really good portion of "Green Stockings." She is forced to conceal her consternation over the officer's full knowledge of affairs, under the cloak of her helpless grief for the loss of her fiancé. She divines the real state of things, in due course of time, and after a stormy scene or two, ends the play with a real betrothal.

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Two members of her company are remarkably fine—H. Reeves Smith, as *Colonel Smith,* and Maud Granger, as *Aunt Madge.* Miss Granger twice reduced the audience to a state of uncontrollable mirth, and Mr. Smith at all times delighted it with his humorous portraiture.

MISS ELLIOTT IN "REBELLION"

GERTRUDE ELLIOTT'S brief career as star of Joseph Medill Patterson's "Rebellion," at the Maxine Elliott Theatre, sufficed only to put on record her own remarkable ability. It did not please audiences to a sufficient degree to keep the play on Broadway, nor did it redound greatly to the credit of its author.

Irrespective of the merits of the play, nothing short of unmeasured praise is enough for Gertrude Elliott. All the natural equipment of an actress she has, to the fullest extent. Her voice is beautiful, and its utterance without flaw. Her youthful appearance, her great beauty, her poise, are truly remarkable. She plays with intelligence and sympathy.

So much for Miss Elliott—as for the play, its worth is questionable. It is, literally speaking, a dramatized tract. It embodies a good sophistical argument, not, perhaps, in the best of taste for theatrical presentation. Its object is the law of the Catholic Church, which prohibits divorce, and it brings to bear against this law the most imposing array of circumstances which it is impossible to marshal.

MR. PATTERSON'S STORY TOO ONE-SIDED

A woman of the Catholic faith is married to a drunken reprobate, idle, cowardly, and a bully. When she comes to the point where she feels that patience is no longer a virtue, she turns him out of the house. Then her troubles begin. The parish priest comes to exhort her to take the husband back. Her mother adds her plea. The enormous wickedness of refusing to live with a drunken husband is painted before the poor creature's eyes, till in the end she succumbs, and accepts his return. From this revolting situation another, yet more horrible, comes about. A child is born, too weak and diseased to live. At its death, the woman once more refuses to remain with her husband. She is left to her peace but a scant while, however. The parish priest comes back, and urges, once more, the righteousness of a continued marriage. This time, to the great relief of the audience, the girl stands her ground. She will have none of the husband, and no argument can undo her determination. Thus the play ends.

Basically, this is a good argument. If, in even such an extreme case as this, the law still demands acquiescence, there is manifestly something wrong somewhere, says Mr. Patterson.

But genuinely good argument is usually sophistical. The more nearly it approaches

(*Continued on page 72*)

Gertrude Elliott, in Patterson's play, "Rebellion," at her sister's theatre

THE SCOTCH PLAYERS IN SCENES FROM GRAHAM MOFFAT'S COMEDY "BUNTY PULLS THE STRINGS," NOW AT THE WILLIAM COLLIER COMEDY THEATRE

Jean Cadell as the acidulous Miss Susie Simpson, one of the most delightful characters of the piece

Molly Pearson as Bunty, preparing Weelum Sprunt, played by Sanderson Moffat, for his duties as elder

Jean Cadell, Campbell Gullan and Amy Singleton in a telling scene in the dramatic second act of "Bunty"

Miss Nybloe as Teenie Dunlop, and Edmond Beresford as Rab Biggar, setting forth for the "kirk"

Miss Lillian B. Hyde, who won the silver medal in the Women's National Golf Championship finals

Miss Margaret Curtis, the winner of the Women's National Golf Championship for the second time

Miss Marjory Phelps, the winner of the approaching and putting contest, who holed out her three balls in 7

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Miss Dorothy Campbell, the Canadian and British champion, was defeated in the semi-finals by Miss Margaret Curtis

Miss E. W. Allen, who was one of the semi-finalists in the Women's National Tournament

Mrs. R. H. Barlow won the best score prize in the qualifying round of the tournament, making a splendid 87

CONTESTANTS IN THE RECENT NATIONAL GOLF TOURNAMENT HELD AT THE BALTUSROL CLUB

SEEN *in the* SHOPS

English Coats and Sporting Hats of Peculiar Excellence—New Polo Models in the Reversible Cloths—Simple Frocks in Exclusive Styles

OUT-OF-DOOR life and its accompanying sports form such a large part of the life of the English people that they understand perfectly its special requirements, and have therefore attained a peculiar excellence in the designing and manufacture of garments which especially pertain to sporting and country wear. Their coats, for example, are not only exceedingly comfortable, but are also well-nigh perfect in line and material. A well-known establishment on this side of the water makes a specialty of these useful and smart London garments, and here one can find a coat adapted for outdoor occasions of all sorts—from a slip-on rain garment to a polo coat.

A WHITE RAINAWAY

The first sketch on this page shows a reproduction of a raincoat made of English gabarnette. This material is lighter and better looking than most coats of this kind, and has the great advantage of being washable. It is cut on chic lines, with the raglan shoulder and the Prussian collar. Five round white buttons fasten the coat down the center-front, and two slit pockets are conveniently placed on each side. Across the shoulders and throughout the sleeves is a lining of sateen, which gives just enough warmth for comfort. This model is one of the smartest coats of its kind, and is priced at $30.

The outing hat worn with this model is made of stitched cloth so soft and light that one is hardly conscious of wearing it. It can be turned into a variety of smart shapes, and the tassels of cut cloth may also be arranged to suit individual tastes. This is an especially good knockabout model for the girl whom wind and rain do not dismay, and the price is very low, costing but $5.

GOOD VALUE IN A POLO COAT

The second sketch shows a polo coat of gray chinchilla cloth. This is the usual stereotyped model with the deep cuffs, patch pockets, and the belt that goes all the way around the waist; the unusual feature is the material. Chinchilla is very much in demand this season, and it is particularly good looking as developed in this coat, the white pearl buttons making an attractive contrast. This model may be obtained in black as well as gray for $25.

A SMARTLY TAILORED VELOUR HAT

The hat shown on the same figure is one of the new velours so fashionable this season. It is made in the cone shape, which is so comfortable and easy to keep on, not even requiring the use of one hatpin, and is trimmed only by a high and jaunty taffeta bow at the side. The cost is only $5, and it can be bought in black, blue, gray, brown, champagne and violet.

ENGLISH MOTOR COAT OF TWEED

The material of this model was an English tweed on the greenish-gray tones, fleece-lined in a delicate buff. The round, green horn buttons blend with the tweed. The big storm collar is made for solid comfort, also the deep cuffs with their wind shields. Two big patch pockets, one over each hip, prove not only useful but ornamental. Across the back is a belt, with two buttons. This coat, though simply cut, is a most distinguished model. It sells for $35.

MOTOR HAT OF STITCHED LEATHER

An excellent shape for motoring is the hat which accompanies this model. It is made of stitched leather in the shape of a bi-cone, and a natural pheasant breast on the left side gives a dashing touch. This hat sells for $15.

COPY OF A SPORTING MODEL WORN BY QUEEN MARY

The little sketch above is an exact duplicate of a suède sports hat worn by Queen Mary. The head size is just large enough to fit loosely around the hair, and the large, flat crown, with its cluster of stitched leaves at the left side, is quite English and most original. The new pink is perhaps the smartest color for this model, but it can be obtained also in tan, garnet, red and brown. The price is $10. As there are only a limited number of these unique hats, it would be wise for those who desire one to send in an order as soon as possible, as the demand for them is very great.

Unique motoring hat of suède with a cluster of stitched leaves at the side. Price, $10

SHOPS THAT ARE GOLD MINES TO THE INITIATED

The number of small specialty shops hidden away in New York is legion, and it is well worth exploring the side streets off Fifth Avenue to discover the wonders they contain. Shop after shop showing all the different phases of art is open to those who are fortunate enough to know where to go for any special line of goods. Blouses and gowns are always in demand, and in answer to this demand numerous small establishments have arisen which make a specialty of such things. One of these specialty shops—of particular excellence—is situated in one of the most accessible shopping districts, and here may be seen a varied and charming assortment of gowns adapted for all occasions, blouses—both simple and elaborate—and irresistible négligées. Each model possesses the same quality of excellence in line, material and workmanship.

GRAY CHARMEUSE MODEL FOR THE HOUSE

The third sketch on page 52 illustrates a simple gown developed in pearl-gray charmeuse. The surplice bodice has the kimono sleeve, but a seam on the shoulder gives a smart line. Chiffon of the same shade is used for the undersleeve, and ivory net makes the yoke and collar, the little turnover collar being of black chiffon. Black velvet ribbon follows the bordering lines of the surplice and passes under the girdle, hanging long ends to the knees. A dash of Orientalism is given to this model by iridescent beads which brilliantly tassel the velvet ends and scintillate on the ribbon border just above the bust-line. The skirt is straight and in round length, with a draped overskirt which starts from under the buttoned panel on the left side and gradually slopes down to the top of the hem on the other side, when it again meets the panel. This overskirt is bordered five inches deep with fringe. The bodice is lined with white silk, and a high inside belt insures a snug fit. In every way this gown is excellent value for the price asked for it—$59.

A DASHING STREET MODEL OF VELVETEEN

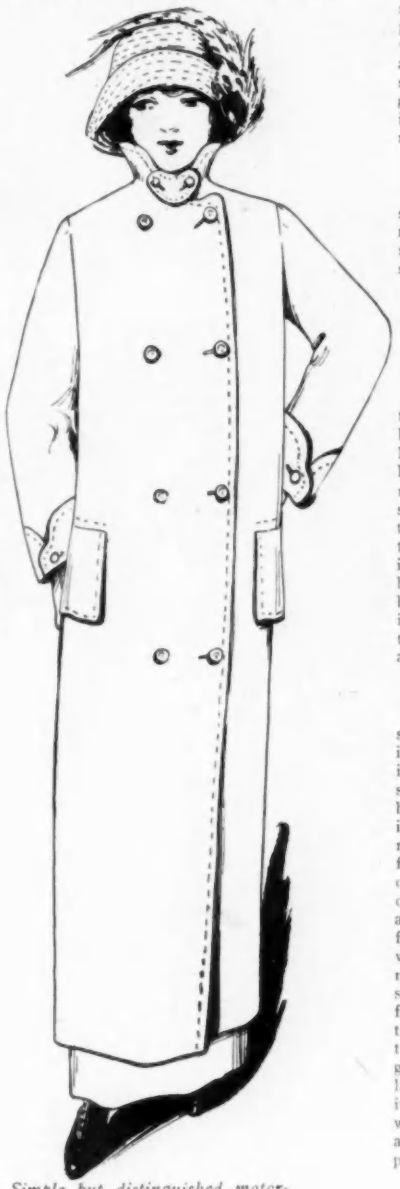
A street gown of black velveteen is shown in the first sketch on page 52. This is one of the season's favorite models and is becoming to all types of figures. The sleeves are straight, with a kimono effect, but in reality they are shaped and stitched into the armhole. The single revers on the right side continues over the shoulder and forms a cross-piece in the back. Chic lines of braid and buttons trim the front corner of this, and also the turn-back cuff. Black and white chiffon make the dashing side frill, the white showing through the black, without making too vivid a contrast. The narrow skirt has an effect of side drapery similar to the other model, a stitched overfold sloping from the left front until it meets the panel in the back. The braid and button ornamentation down the middle front gives the effect of a center panel. White lawn lines the bodice. An excellent quality of velveteen is used for this gown, which may be obtained in blue and brown, as well as black, for the remarkably low price of $39.

MORNING FROCK OF FRENCH SERGE

A useful frock for the college or school girl, in that it is easy to throw on and

This raincoat, made of English gabarnette, has the raglan shoulder and is cut on the much-desired ultra-smart lines

Attractive polo model in the fashionable chinchilla cloth. The jaunty hat is a cone-shaped gray velours



Simple but distinguished motoring coat of English tweed, fleece-lined. Hat of stitched leather with pheasant feathers

takes little time to fasten, is pictured in the middle sketch—back view. The waist is cut on the regular kimono pattern, but has a gusset under the arm that allows perfect freedom of movement. A circular sailor collar, simply embroidered, is the only trimming used, except for the black satin bow tie at the base of the V neck, and the folded girdle of satin. In cold weather a collar and yoke may be worn with this, or, if the girl prefers a touch of white, one of the attractive chemisettes which are presented in such wide variety. The skirt is in two pieces and fastens down the center-front by satin buttons. The waist-line is slightly raised, and in the center-back the skirt buttons up over the girdle. This part is piped with black satin and has four satin-covered buttons outlining the square formed. This frock is of good material and is built for solid comfort. The price is unusually low, $19.50.

RELIABLE MAIL-ORDER HOUSE

Shopping by mail is growing in popular favor in these modern times. In the olden days the risks of this method were many, but to-day, with all their up-to-date newspapers, magazines and catalogues, our sisters in far-away towns can keep in direct touch with New York and Paris through the mail-order house. An exclusive firm of this kind on Fifth Avenue guarantees each garment it sends out. If not satisfactory, any article may be returned and the money refunded. The models exhibited by this house are excellent, the materials and workmanship good, and the prices exceptionally low. A long coat typical of their styles is made of a heavy, reversible polo cloth. It has the straight lines, is made on the kimono pattern, and fastens at the side front by three large tortoise-shell buttons. The inside of the cloth is used for the deep cuffs, large revers and the flat collar, which in the back forms a deep square with the two corners turned up to give the effect of a hood. This model is simple, smart and serviceable, and costs only $15.45.

SIMPLE CHALLIE HOUSE GOWN

A pretty one-piece frock of striped challie sells for $21.75. The bodice is made with the deep, square revers, which have on the edge a band of satin of the same color as the material. The elbow sleeves have a cuff finished with the band of satin. The skirt hangs gracefully and is trimmed at the bottom with a band and covered satin buttons. A girdle of soft satin joins the waist and skirt at the high waist-line. This model would make an attractive house gown for the boarding-school girl.

DRÉCOLL DESIGN SUITABLE FOR A SLENDER FIGURE

A more elaborate gown is copied from a Drécoll model, and is made of imported crêpe météore. The bodice is a plain kimono with an open V neck, about which is a collar of heavy Cluny lace forming a broad, deep square in the back. The waist-line is high, and the skirt is joined by a French frill. At the base of the V neck is a stiff bow of wide velvet in color to match the material, and from here to the bottom of the skirt is a double row of satin-covered buttons. For a slight, willowy figure this gown is charming, and it may be ordered in navy blue, black, brown or royal purple for $29.50.

PRACTICAL FOLDING WORKBOX

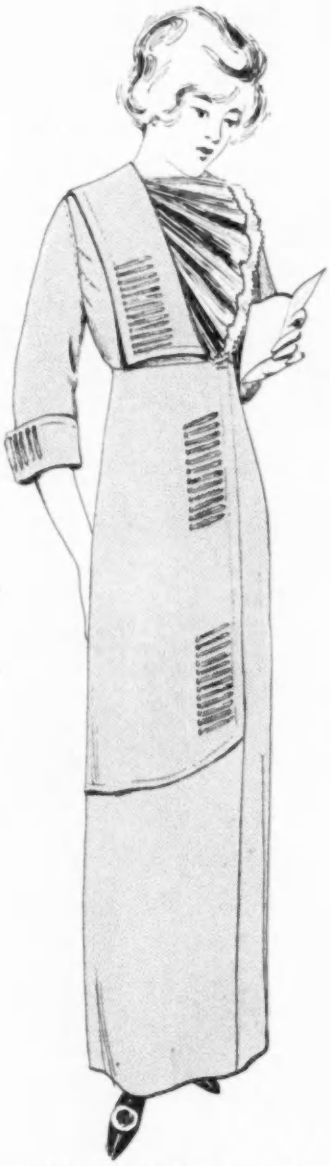
To take the place of the dainty workbag is a folding workbox which when closed resembles a pocketbook. This is much more practicable than the fancy silk or satin bag, as oftentimes one does not care to carry a fancy bag about with one. The box is just large enough to hold a single piece of work and the thread, thimble, scissors, etc., and is made in several different leathers. In red, blue and black morocco the price is $3, in pigskin $5, and in seal $6. A dainty thing like this would be most acceptable as a Christmas gift.

EXCEPTIONAL VALUE IN A BABY DRESS

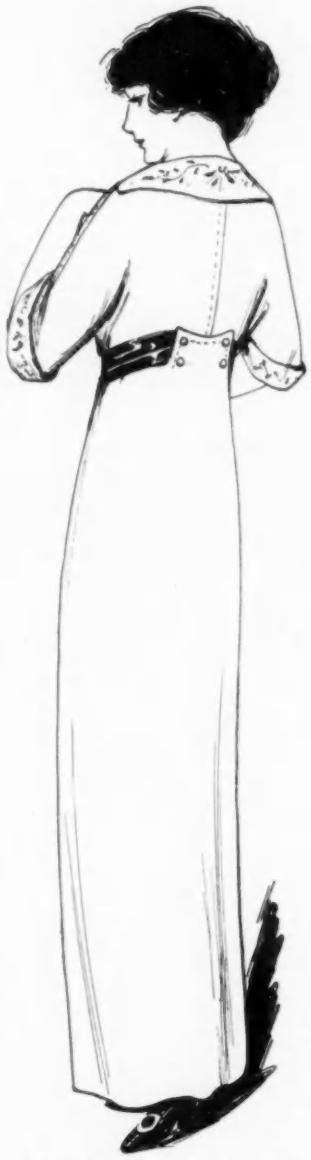
It hardly seems possible that dainty, hand-made baby dress can be bought for $1.50, but such is the case. It is made of fine lawn, with narrow box plaits in the center-back and front, and a small, round yoke prettily embroidered. The neck and sleeves are finished by a narrow lace edge. This little frock is entirely hand-made and comes in one- and two-year sizes.

MODELS FROM A SMART MILLINER

In a certain little millinery shop noted for that severe style of hat best described by the word "jaunty," one is always assured of the very latest modes. The shapes are imported—the trimmings as well. The silhouette is generally severe, a stiff hat form with a smart bit of trimming, placed at just the correct, yet becoming, angle. All-important in the eyes of the milliner is beauty of line. The line of the brim must make a becoming frame for the face; the line of the crown and brim combined must be in accord with some tendency of the season and at the same time suit the style of the wearer. This year's winter models, as seen here, are chiefly of velvet, smoothly applied, and frequently combined with fur. The brims are narrow and the crowns high, setting down well over the head and thus giving to the wearer a sense of security and comfort. For use with the plain tailored suit, they are simply trimmed, with a quaint ribbon cockade or a *touffe* of novelty plumage; for dress occasions they are jauntily adorned with filmy aigrettes or handsome feathers combined with elaborate bead cabochons. In every instance, however, the trimming is subservient to the originality of the shape itself and to the cleverness with which it is applied.



Velveteen tailleur modishly trimmed with lines of braid and a dashing chiffon side frill



This simple model of French serge would make an admirable utility frock for the college girl

Deep fringe and black velvet ribbon smartly trim this model of gray charmeuse

TWO VELVET SHAPES WITH DISTINCTLY DIFFERENT TRIMMING EFFECTS

The upper sketch on page 70 shows one of these models decorated with the new feather fancy—the delicate goura—in its natural shades, a mixture of soft champagne tones. These feathers are massed high on either side of the rather extreme crown. The hat itself is of black velvet, with a narrow brim rolled slightly away from the face and hair. The pert little bow at the front is of velvet in a brilliant cerise. The cost of this hat is $45. It will be carried out in any color scheme desired. The head size should be given in ordering.

The lower sketch on page 70 illustrates an unusually good model for use with the morning costume. It costs only $14. Its short brim, modeled on the curves of a poke bonnet, forms a becoming frame for the face, and, disappearing entirely at the back, gives just a glimpse of the hair at the nape of the neck. This piquant bonnet is covered with an excellent quality of black velvet, its crown wound deftly with wide, imported ribbon of a soft *vieil bleu*, edged with a narrow band of white. This ribbon is drawn back of the crown in two broad butterfly bows, wired stiff and straight. The beauty of the effect can best be seen in the drawing. Developed in a color to harmonize with the suit, this model is extremely effective. Its simple, smart style is becoming to many types.

ADAPTATION OF THE PAGE'S HAT

Exceedingly becoming to a youthful face is the small outing hat with the pointed cone crown and narrow brim, called "the page's hat" because it is made in imitation of the gay little caps worn by pages of medieval courts. It is most effective when made of black velvet and trimmed with white ribbed belting, heavy and stiff as leather, disposed fancifully about the crown. At the left, from under a triple-looped bow, a fan-shaped feather *touffe* shoots up. This, cleverly formed of small white quills and two long, black whips, is finished at the base with a breast of iridescent feathers. The brim is narrowly bound with black ribbons. The whole shows a trigness of finish scarcely to be excelled in this branch of the milliner's art. Price, $22.

MERCURY WINGS IN IRIDESCENT SHADES TRIM A CONE-LIKE HAT

Another black velvet hat, of admirable style, is developed with a cone-shaped crown, but in this case the brim is rather wider, and turned up slightly at the back and left. The trimming, placed at the left, consists of a pair of exquisite Mercury wings in iridescent shades of green, topped by a spray of black novelty aigrettes with curled ends. A banding of black corded ribbon of the same quality as the white ribbon already described, is used to finish the crown and to bind the edge of the brim. This hat gives a most distinctive silhouette. It is sold here for $25.

QUAINT LOAF SHAPE OF BROWN VELVET WITH CROSSE AIGRETTES

A more elaborate hat, modeled on somewhat similar lines, is made of velvet of a rich, tobacco brown. The crown is of the quaint loaf style, now so much in vogue. The slight brim is turned up abruptly at the sides and back, and sloped off to a mere nothing at the front. The trimming is applied at about the same angle described in the preceding hat. Here, however, beautiful crosse aigrettes of a delicate *vieil rose*, are arranged to form a paint-brush *touffe*. The ends of this are concealed in a long tube-like cabochon of gold threads and Oriental bead-work in harmonizing tones. The cost of this model, with its extravagant yet simple trimming, is $38. The same lines may be had in a hat of less cost ($22 to $25), provided the aigrettes are replaced by a "fancy."

OVAL LOAF CROWNS

Another model shows a decided length of line from back to front, this being one of the *nouvelles modes*. The effect is obtained by the oval crown and the broad brim extension at the back. The hat form, of deep violet velvet, is quite stiff, the brim being straight except for its ribbon binding, which is turned up at right angles throughout its entire contour. Even the trimming is made to add to the length of the profile view. Two long loops of heavy white lace and tulle are stiffly wired and drawn from the base of the front of the crown well back over its top. These are held in place by means of a novel cabochon

(*Continued on page 70*)

THE ABLEST TALENTS OF THE FUR DESIGNER ARE DISPLAYED TO THEIR BEST ADVANTAGE IN THESE STUNNING WINTER WRAPS OF SABLE, FOX, AND ERMINE

SHOWN BY H. JAECKEL & SONS

THE craze for combinations of black and white has been most effectively followed by the fur designer in the stunning set of ermine and skunk illustrated above. The extremely broad, flat stole and huge, flat muff are designed with narrow strips of the furs in the effect of alternating stripes. White chiffon veils the soft satin lining of the muff and stole. A wonderfully chic costume effect is obtained by these distinctive furs winding the figure in an unusually rich pékiné draping.

A SET of snowy white fox, a draping stole, and a smart muff designed with two animals, is made distinctive by the use of black velvet ribbon bows. Royal purple satin, veiled with black chiffon, lines the black ribbon, and gives that touch of brilliant color which enlivens many of the winter combinations in black and white. The small fox head and large, fluffy tails add to the beauty of the muff. A mounting cluster of purple ostrich feathers trims the black and white hat.

THE sumptuous coat of softest Russian sable pictured above makes a regal wrap befitting the wardrobe of an empress. Designed in long, straight lines, this model enfolds the figure in stunning effect, and makes a wonderful wrap for the reception or opera gown. The broad, draping collar is outlined with soft little tails carrying out the season's penchant for fringe. These small, fluffy ornaments also extend around the lower part of the coat, forming an original trimming.

The YOUNGER GENERATION

Frocks of Demure Simplicity for the Dainty Maid and Correct Modes of Eton Suit and Dinner Coat for the Boy in Preparatory School

No. 1.—Demure frock of silvery blue lansdowne and white charmeuse

THE young New Yorker and his sister who are yet in the classroom conform quite as carefully to rule and precedent in matters of dress as their elders. (Under this department Vogue illustrates and describes the correct dressing up to eighteen years.) The younger sister of the débutante views the distinction between her frocks and those of the full-fledged butterfly as necessary as that in turn which differentiates the gowns of the bud having her first season from those of the married belle. The young girl will attain more elaboration in gowning later, but now the utmost simplicity characterizes all her costumes, as a necessary conformity with precedent and good form.

THE PRELIMINARY SOCIAL TRAINING OF THE FUTURE BUD

The future bud is unconsciously being trained in different ways for her social career, so that she glides into her place already prepared, but officially she appears without preliminary notice. It is considered decidedly disadvantageous that a young girl be identified with society formally before her actual début. She does, though, belong to a private dancing class recruited from the children of her mother's friends, which is an embryo social set. This class usually keeps up fortnightly through the winter, and of course during the holidays much leeway in the matter of parties is granted, this being a time which, as the name implies, is of special moment to the young people back from school.

UNAFFECTED SIMPLICITY CHARACTERIZES THE MODES FOR YOUNGER GIRLS

Dancing frocks and afternoon gowns for the young girls are designed with the utmost simplicity, which is in striking contrast to the more studied gowning of their older sisters. Only the daintiest and most unaffected designs are suitable for the *jeune fille*. Soft, filmy laces, such as blond, Valenciennes or baby Irish, make exquisite trimmings. Fine needlework and embroidery are particularly appropriate, and soft draping ribbons and chiffon flower trimmings lend themselves to charming effects on a dainty frock.

In respect to colors, the simple pastel shades are given preference over the more subtle tones which a woman chooses when the first rosy freshness of youth glides by. Delicate pinks, baby blues and primrose yellows are especially suited to the fresh coloring of youth.

GIRLISH FROCK OF SILVERY-BLUE LANSDOWNE GIRDLED IN ROSE COLOR

Very girlish and attractive is the demure frock illustrated in sketch No. 1. It is developed in lansdowne in a delicate shade of silvery blue. The waist has wide draping bretelles of chiffon veiling flounces of baby Irish lace, and folds of white charmeuse band the inner edges running from shoulder to belt. The lower vest portion, which fills in the corsage and completes the square neck-line, is of all-over baby Irish, softly veiled in white chiffon and trimmed down the center with tiny black velvet buttons and loops. An apron panel of white charmeuse drapes the front of the skirt and is trimmed at a hem depth by a band of hand embroidery. Two large buttons of silk crochet form a finish for one side of the hem. The short sleeves are close fitting and trimmed simply with a turnover pointing cuff of the charmeuse. A soft crush belt of deep rose-colored silk girdles the waist and hangs a short fringed sash end at one side. The effect of this gown is delightfully simple.

DANCING FROCK WITH FRENCH TRIMMINGS OF PINK AND BLUE

Another fascinating frock which is distinctive in its youthful effect, yet designed with individuality, is illustrated in sketch No. 3. It is of white chiffon cloth with flounces of Carrickmacross lace and draping ribbons of pale blue caught at intervals by delicate pink chiffon roses with foliage. The round neck, slightly cut out, is trimmed with a line of the delicately wrought green foliage. The baby waist is gathered on a cord high under the arms, and the sleeve caps, which are a continuation of the shoulder line, are finished with flounces of the lace. A cluster of roses is caught to the waist directly in front, from which fall streamers of ribbon draping back low to the sides and finished there with single roses. The straight-hung skirt has two scantily full flounces of lace with a gathered heading. Bands of ribbon, caught at intervals with the roses, form trimming bands above the lace flounces.

No. 2.—Good style coat model of imported Scotch mixture for the boy in knickerbockers

MARGUERITE FROCK SELECTED IN PARIS

Another delightfully effective gown was selected for a young girl by her mother when she was in Paris this summer. The frock is of a material resembling white chiffon, but thicker and having a crêpey appearance. The bottom is bordered to knee depth with a trimming of embroidered marguerites with golden-yellow centers and delicately lined green foliage. A similar trimming is worked about the round neck and also finishes the short sleeves. The waist is gathered high under the arms and finished at the joining to the skirt by a rolled cord of the material. The frock is extremely simple but delightfully effective. The bordering design of the marguerites is worked oddly in single, straight up and down flowers which are thicker at the bottom, with a second line of fewer flowers and a top row of still fewer, which reaches to the knees.

No. 3.—Dancing frock of white with lace flounces and ribbon trimmings

No. 4.—Young men's evening clothes feature the dinner jacket model of their older brothers

No. 5.—The season's correct model for a young man's overcoat developed in English tweed

No. 6.—Lad's conventional Eton suit with long gray trousers for formal dress occasions

YOUTHFUL CORDUROY SUIT OF BOTTLE GREEN IN NORFOLK STYLE

Quite in accord with the penchant for costumes and suits in velvet and corduroy is the decided vogue which the latter has attained for young girls' street costumes. Ever so smart was the suit of bottle green, made on Norfolk lines, which was worn on the avenue the other morning by a young girl returning from her school. She made a charming picture in this costume, with a matching hat of velour set well down on her head and trimmed at one side with a pheasant's breast, as she led on a leash a tiny Pomeranian which her maid had brought to meet her, and which capered joyously along at the side of its young mistress.

CORRECT MODES FOR THE WELL-DRESSED LAD

The modes in evening clothes prescribed by fashion for the well-dressed lad are observed as strictly as those followed by his older brother who has attained his majority. Like his brother, he looks to the English fashions for guidance and is more or less influenced thereby. Particularly is this true since the leading boys' schools of the country have modeled themselves after the famous English preparatory institutions.

The English modes have long since stamped their impresson our fashions. The late King Edward as Prince of Wales set the fashions of Europe, and was as closely followed by the American man of fashion as the most loyal British subject. Years ago the style of hat affected at the famous Derby races by the Prince of Wales and his coterie was faithfully copied, and the name derby thereby derived and always thereafter applied to this style of hat in all its modifications.

(Continued on page 74)

Master Humbert Phipps, who rode "Morgiana," the smallest pony in the show

Joan Whitney, Mr. Payne Whitney's little daughter

Master John Howard Phipps, another successful exhibitor in the pony class

Barbara Whitney, a prize winner at the Piping Rock Show

Miss Flora Whitney, daughter of Mr. Harry Payne Whitney

Barbara Loew in her smart little pony cart at Piping Rock

Little Esther Tiers, driving her beautiful pony, "Sweetheart," at the Morristown Show

JUVENILE EXHIBITORS AT THE RECENT LOCAL HORSE SHOWS

SMART MOURNING TOILETTES—THE ALL-WHITE MOURNING GOWN IS QUITE AS GOOD FORM AS THE ALL-BLACK

GOWNS FROM G. P. TOLLMANN. HATS FROM HENESEY

For descriptions and reverse views see page 96

Transparent black lace is the soft brim covering of this black velvet "Odette" model

A fluffy white aigrette trims this tilted shape of black velvet and shirred net

The irregular design of the point de Venise covering this black hat is strikingly effective

BLACK AND WHITE COMBINATIONS PREDOMINATE IN THE SMART SMALL HATS AS WELL AS IN MORE ELABORATE MILLINERY DESIGNED FOR FORMAL OCCASIONS

One of the new shapes in white beaver, simply trimmed with a large velvet bow

This model shows an odd crown of silk beaver and an extremely high feather trimming

PRACTICAL ADAPTATIONS *of* SMART MODES

Five Suggestions in Special Vogue Patterns from Which Gowns of Unusual Distinction May be Constructed in the Season's Fascinating New Fabrics

THE gown of dark blue surah pictured at the upper left corner of the page features the yoke outlined by a narrow insertion of striped silk. The skirt is buttoned on the right side at back with small pearl buttons and draped across the back and caught low with three larger buttons. The plaited collar is of tulle — blue over white. Blue fringe hangs over the cuffs of white cloth and finishes the bottom of the skirt. The narrow belt is of leather. A large hat of white felt is worn with this model.

The only trimming is a white woolen cord tied on the left side, and finished with two woolen balls.

A graceful stole, very broad and long, which drapes around and almost covers the gown over which it is worn, is made of pliable old blue and silver brocade and lined with ermine. Folds of the fur turn over the edge and form an outlining band for the stole. The wrap drapes over the bust, crossing at back, and comes forward again, caught low over the skirt at one side, where it is clasped by a silver ornament which has two dangling tassels. The ermine muff and large, blue-lined white hat repeat the colors of the stole. A white willow plume placed high on the hat is its only trimming. See the second illustration on this page.

The exquisite evening gown illustrated on the next figure shows an exceedingly graceful treatment of the smart, one-sided trimming effect. The material of this long, clinging robe is lemon-colored mousseline de soie. Wide point d'Alençon lace starts at one side under a slanting bow of amethyst velvet and is drawn over the shoulder and diagonally across the back. The lace attractively drapes the skirt, continuing the diagonal line. A band of skunk outlines the shoulder drapery and trims the lower edge of the trained skirt, while the other side of the décolletage is edged with rhinestones. Chiffon embroidered in crystal beads forms the small V inset on the bodice, and the soft, narrow girdle is of the amethyst velvet. The coiffure band of rhinestones holds a mauve aigrette on one side. Slippers of amethyst velvet are worn with this costume.

The gown pictured in the lower right corner of the page is of soft crush velvet in black combined with zibeline fur. The model is peculiarly distinctive in that the diagonal lined overdrapery is smooth fitting, while the underdress is slightly gathered under the edge of the side-tunic effect, which is outlined with jet buttons and small, false buttonholes in black taffeta. The same scheme is followed in the designing of the bodice. The waist-line is rather high, and a belt of taffeta, held by a piece of Byzantine embroidery, finishes the waist at the side. The sleeve caps formed by the elongated shoulder line of the bodice are edged with zibeline fur, and the long sleeves are buttoned almost to the elbow with the jet buttons. The pointed chemisette is of mauve chiffon. Paradise plumes sweep away at either side of the large black velvet hat.

A tailored gown of black velour faced with Scotch plaid satin in blue, black and gold on a violet background is shown in the lower left-hand corner. The plaid shows when the high-buttoned coat turns back to form a revers, and also in the buttons and side insets on the skirt. The skirt measures about two and one-fourth yards. The black velour hat has a Scotch taffeta crown and is banded in skunk.

At the bottom of the page, illustrations of the back views of the gowns are given.

NOTE.—*Vogue patterns of these distinctive gowns will be cut to order in muslin for $5.*

Reverse views of the gowns illustrated on this page

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No. 2000 No. 2001 No. 2002 No. 2003

VOGUE PATTERN DEPARTMENT

No. 2000.—Smartly designed frock of marine blue serge with linen collar embroidered in pale blue, and belt of black patent leather. The model is trimmed on waist and skirt with black satin buttons embroidered in blue. Pattern of waist cut in 7 pieces, pattern of skirt cut in 3 pieces. The model requires 3 yards of 48-inch material and ¼ yards of 36-inch linen for the collar. Sizes, 8, 10, 12 years. Price, 50 cents.

No. 2001.—Charming little French frock of silk-and-wool crépon. The waist is cut in kimono style. The V inset above the high waist-line is trimmed with soutache braid and buttons to match. The pattern of the skirt is cut in 2 pieces, with opening at the back, and the pattern of the waist is cut in 3 pieces. The model requires 2¾ yards of 36-inch material, 12 yards braid, 6 dozen buttons. Sizes, 4, 6, 8 years. Price, 50 cents.

No. 2002.—Distinctive, double-breasted coat model designed in reversible cloth. The roll collar, with cuffs to match, is of the contrasting color and fastens over at the side with large buttons covered in the material. The pattern of the coat is cut in 8 pieces. The model requires 3 yards of 36-inch material. Sizes, 8, 10, 12 years. Price, 50 cents.

No. 2003.—Dainty frock designed in embroidered flouncing. The waist is cut in kimono style and the close fitting sleeves are edged with tassel trimming. The skirt flounce of the embroidery drapes over an applied hem in tunic effect and is edged with ball fringe like that on the sleeves. The opening is at the back. The pattern of the waist is cut in 2 pieces, pattern of skirt cut in 3 pieces. The model requires 2¼ yards of bordered material and 2½ yards tassel trimming. Sizes, 4, 6, 8 years. Price, 50 cents.

CUT TO MEASURE PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

NOTE.—*Cut to order patterns cannot be promised in less than five days from receipt of order.*

SKIRTS, without foundation, $2.50; with foundation, $3.00.

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PRINCESS GOWNS, with sleeve, $4.00.

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MISSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3.00; any part of costume, $1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist linings and sleeves, in six sizes, from 32 to 44 bust, cut in heavy paper, for $3.00; or in cardboard for $7.00.

No. 1888

No. 1887.—Dress of serge and plaid. This stylish model is smartly designed with a round yoke running into a tab, and sleeve and skirt borders of the plaid. The model requires 2 yards of 36-inch material, 1 yard of 36-inch plaid. Pattern cut in 10 pieces. Sizes, 8, 10 and 12 years. Price, 50 cents.

No. 1888.—Quaint coat design, with sleeves cut in one piece with the body and in bell-shape, finished with tasseled ends. Fancy silk bands the sleeves and trims the hood. The model requires 2 yards of material 50 inches wide, 3½ yards of 36-inch satin for lining hood, 2 yards of fancy braid. Pattern cut in 3 pieces. Sizes, 6, 8, 10 years. Price, 50 cents.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut with simplicity of execution, and are adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service, and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue.

ENTIRELY HAND-MADE.—All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped.

No. 1887

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Hardly larger than a watch ---it's a thing of beauty---an accurate time-keeper---and a *handy* ornament *anywhere.*

It makes a sensible, useful and beautiful Christmas present ---suitable for bed-chamber or library, the children's, guests' or servants' room; for the chauffeur, in the office---anywhere.

PRICE $1.75

SATIN GILT FINISH, $2.00 **(Duty Extra in Canada)** **SILVER FINISH, porcelain dial, $2.25**

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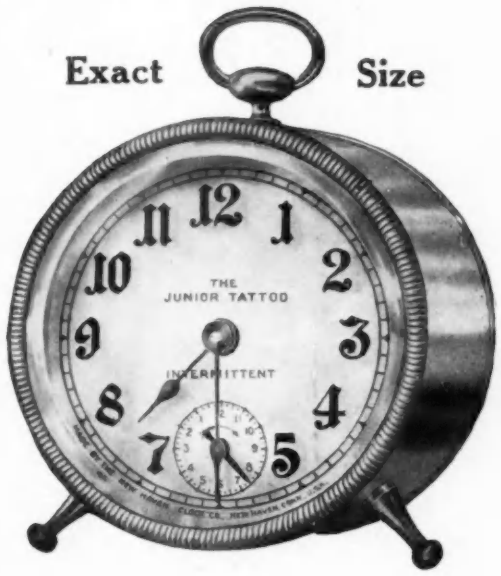

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Charmeuse samples sent
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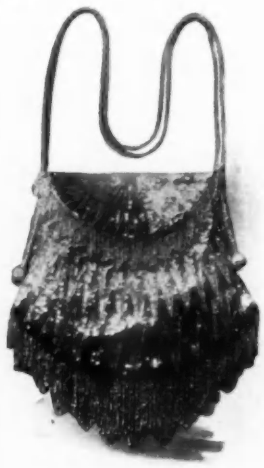
The LITTLE THINGS *from* PARIS

Change Purse of Netted Pearls—Bags more Elaborate than Ever—Fans and Opera Bags to Match—Jabots have Changed in Style

THAT the theatre season is in full swing is evident from the array of opera bags, opera glasses and other accessories with which the shops are filled. One of the prettiest of the novelties shown by a certain large specialty shop in Paris is a bag and fan to match. These are made of iridescent beads, or rather spangles, in different shades, the cord of the bag and the sticks of the fan being of the predominating color. The first two illustrations show one of these fans and bags in shades of pink and green, which blend together and produce a beautiful, shimmering, opalescent light. The price of the bag is $30; the fan, $10.



The latest conceit is to have the opera bag and fan match

The multi-colored spangles shimmer beautifully at night

ATTRACTIVE PARISIAN JABOTS

The popular side ruffle is on the wane, and the new jabots are made of full, fluffy ruchings of accordion-plaited net, chiffon and lace. A group of smart jabots is shown at the bottom of this page. One is made of écru net bordered with black, and is wide and straight at the top, tapering to a point at the bottom, the fulness of the ruffles being formed by the tucks, a quarter of an inch in width, which run from top to bottom. Small white crochet buttons trim either side of the tucks, and the design is decidedly chic. Price, $4.

The other full jabot is similar in form, but the ruffles are so wide and full that when worn it gives more the effect of a mass of frills than of the fitted chemisette or V-shape so clearly shown by the other model. The ruffles are of écru net edged with black and are of graduated width, the under one about three inches wide, and each succeeding ruffle one inch narrower. The narrow front plait, of plain écru net, is trimmed with black silk crochet buttons. Price, $5.

The center illustration is of a collar and jabot of Chantilly lace, the high collar edged top and bottom with black satin ribbon. The long ends of the small satin bow are laid in soft folds running the entire length of the jabot, and they hold in place the plaited fulness of the frill at the bottom. Price, $3.60.

EVENING STOLES OF MARABOUT

The fichu and the surplice form of drapery are seen in all materials — lace, linen, fur and chiffon—and two charming examples of these by Aine Montaillé are illustrated on this page. The pretty, fichu-shaped scarf is of white ostrich feathers edged with black velvet, and finished with fantasy tassels and long ends of heavy satin ribbon. The light, fluffy stole below the feather scarf is of white marabout with tufts of black ostrich feathers. The ends and the ball ornaments are of white satin ribbon, which gives just the right amount of trimming to this dainty thing.

NOVELTIES FOR THE THEATRE-GOER

Paris is quite mad over enamel at the present moment, and the illustration at the top of page 64 shows a small glass made of white enamel wreathed in a design of pink roses, with the slender

(*Continued on page* 64)

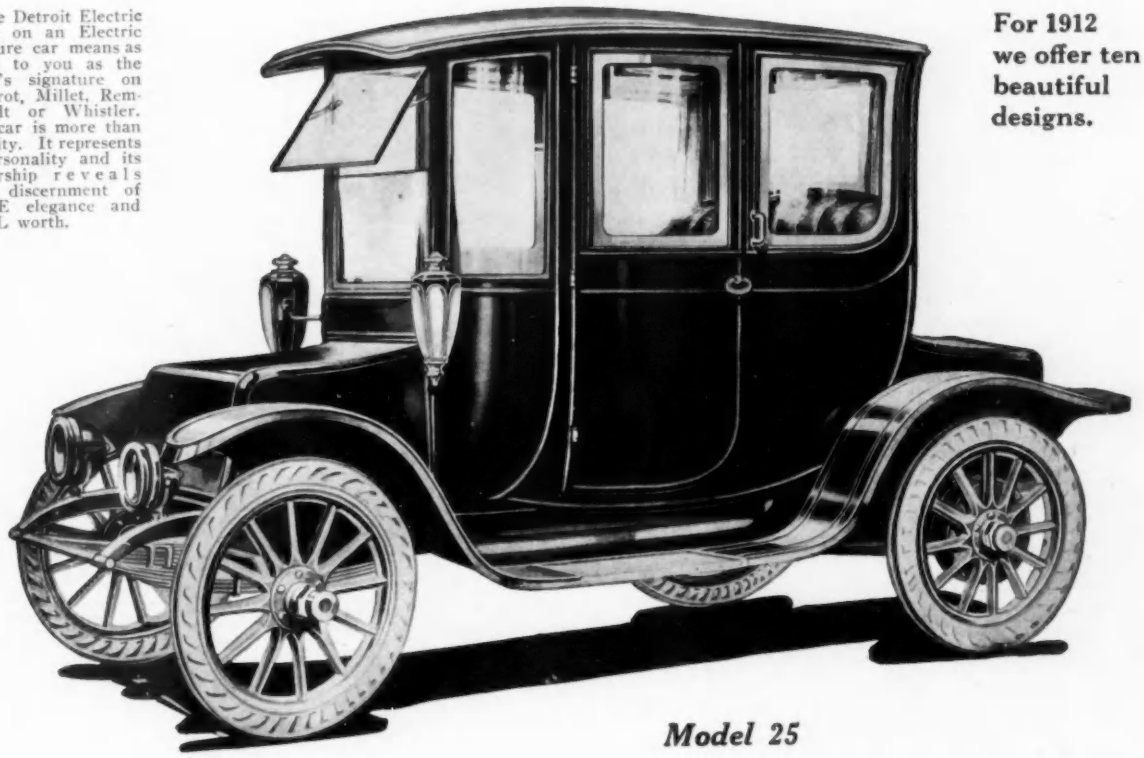
The accordion-plaited full jabots are replacing the too-popular side ruffles, and black and white continues to be the approved combination

Ostrich feathers, tassels and ribbons

Tufts of black ostrich feathers relieve the marabout's whiteness

The Detroit Electric name on an Electric pleasure car means as much to you as the artist's signature on a Corot, Millet, Rembrandt or Whistler. The car is more than a utility. It represents a personality and its ownership reveals your discernment of TRUE elegance and REAL worth.

For 1912 we offer ten beautiful designs.



Model 25

THE turn of a key, your hand on the horizontal speed controller, which *allows full seat room*, and you are ready to quietly "float" the miles away.

A slight movement of the hand — always in a natural, restful position on the horizontal lever — and you have a choice of five speeds. **Move it back of neutral position and you apply the hub brakes, without even touching the foot pedals,** or you can, also, bring the car to an abrupt stop by one pressure of the foot, which acts on four powerful, rear wheel brakes and at the same time instantly stops the flow of current, — a *double* safety device, patented.

The instant response of the car to your slightest wish naturally creates an irresistible desire to know about the unseen beauty of its mechanism upon which *all* depends. You wish to know about the storage of electricity, how it is turned into mechanical power by the motor and then carried to the wheels without waste through the "Chainless" Shaft Drive—another patented feature.

Explanatory Note—The word "Chainless" does not refer to the absence of side chains alone, but applied to the shaft drive, means no chain or gear reductions concealed at the motor, beneath the car. A "Chainless" Shaft Drive has 1130 fewer parts than a Shaft Drive constructed with concealed chains, a self-evident advantage.

All battery cell are "get-at-able" by simply raising the piano-hinged hoods, an absolute necessity for proper inspection and "venting" while on charge.

All body panels are of aluminum. They do not check, crack or warp. That means long life, continued beauty of finish and easy repair.

Bodies are hung lower but not so extreme that there is danger to vital machinery from insufficient clearance. Wonderful springs of improved design, smooth over any unevenness of the road. Ball bearing steering knuckles make steering remarkably easy.

For 1912 we build one chassis in four sizes—85-inch, 90-inch, 96-inch and 112-inch wheel base. Ten stunning body designs.

Tires—Pneumatic or Motz Cushion.

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Gift articles to be found *nowhere* else—they can not be measured by price. They have an individuality which will express your careful thought in choosing.

You are cordially invited to visit this display and make a personal selection. If this is impossible, send for our new book, "*Gifts from the Far East*," which illustrates over two hundred moderately priced articles—sent free on request.

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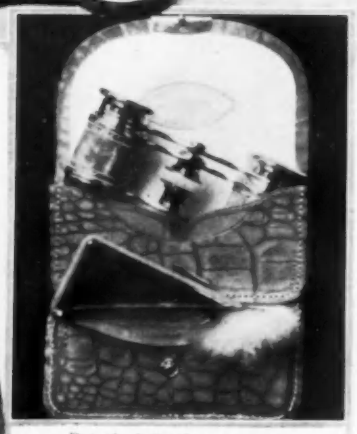


Practical leather case to fit into the shopping bag

Two exquisite bags designed for the opera

Dainty pearl and platinum change purse for the bridge-player

LITTLE THINGS FROM PARIS

(*Continued from page 62*)

handle also of the enamel, decorated in the same way. The mountings are of silver gilt. Price, $22.

Beneath these glasses is shown a compact little leather case containing a small opera glass, mirror, and the inevitable powder puff. A most convenient and practical affair, costing $5, and one especially adapted to the use of those who, living out of town, must on their trips to New York and to the matinée, economize on space in the shopping bag.

FANCY BAGS FOR YOUNG AND OLD

Nothing is more thoroughly feminine or more thoroughly French than the exquisite bags of silk, satin and velvet for opera or ball, and Duvellroy of Paris makes a specialty of these. Of the two elaborate bags shown above, one is made of pale blue satin, covered with chiffon and Renaissance lace. The sides are trimmed with heavy gold fringe and tiny gold roses, while sewed lightly to the lace on the front is a large cluster of pink and yellow satin roses. The other, for an older woman, is made of black velvet heavily embroidered in steel beads. A piece of real Venetian lace finishes the bottom.

BRIDGE-PLAYER, PLEASE NOTE

We look to Paris for the latest caprices in accessories, and among the new things shown by that city is a dainty purse to carry to the bridge table. It is made of platinum and small pearls, and hangs from the neck on a long chain of pearls or crystals. The lower illustration shows one of these little trifles. Price of purse, $25, and of chain, $10.

A CONVENIENT AFTER-DINNER COFFEE SERVICE FOR CARRYING AROUND

Attractive, and at the same time most convenient, arrangements for serving after-dinner coffee are the dainty little stands of gilt nickel plate, which are light, easily carried, and may be placed upon the smallest stand or tabouret without the slightest danger of upsetting. The one illustrated is of the finest, thinnest English Worcester ware, in a delicate shade of pale lavender, with saucers and coffee spoons of gilt nickel plate. Price, $50. Sets for four cost $43; for two, $30.

A decidedly convenient after-dinner coffee set that is easy to carry and most compact

ALCO
1912

THE charm in the Alco is the *culture in little things.* The tilted, deep cushions, the width of doors, the generosity of room within, the comforts in petit appointments, the smartness of finish, and yet the quiet dignity of style that goes always with the superior thing—a daintiness and good taste that catches the fancy.

One little point of compelling interest in the Alco is the ***illumination of the step at night*** when the tonneau door is opened. The lighting is accomplished automatically with the opening of the door by a concealed electric bulb.

This and other little things, uncommon to motor cars, give the Alco a rare motor personality.

One may observe also a new beauty in motor car lines in the 1912 Alco. This the touch of an artist. He has made the Alco a car of enticing—irresisting—beauty.

The new catalog shows and tells more about the Alco. Write for it to-day.

6-cylinder, 60 H. P. Landaulet	$6,750
6-cylinder, 60 H. P. Limousine	$6,750
6-cylinder, 60 H. P. Berline Limousine	$7,250
4-cylinder, 40 H. P. Landaulet	$5,500
4-cylinder, 40 H. P. Limousine	$5,500
4-cylinder, 40 H. P. Berline Limousine	$6,000

Twice winner of the race for the Vanderbilt Cup

AMERICAN LOCOMOTIVE COMPANY ALCO

AMERICAN LOCOMOTIVE COMPANY, 1887 Broadway, New York

The OHIO ELECTRIC

A distinctive charm invests the Ohio Electric De Luxe, because of its beautiful and original lines and handsome proportions

It is the last word in electric brougham design. It fills a long felt desire for a luxurious, five-passenger car, with all seats facing forward.

Besides being the most beautiful, comfortable and luxurious electric ever shown, it approaches more nearly the limit of mechanical and electrical perfection.

Equipped with Ohio special shaft drive without universal joints—(patented). Dodge magnetic controller—(patented). 34 x 4 solid or pneumatic tires. Exide and Ohio Batteries. Ironclad or Edison batteries at additional cost. Colors—Ohio blue, green or maroon. Upholstery—finest imported broadcloth or goatskin. Price—fully equipped, $4000 f. o. b. Toledo.

Write for beautifully illustrated catalogue showing complete line of the finest electric cars built

THE OHIO ELECTRIC CAR COMPANY

Dept. G **TOLEDO, OHIO**

The Cloud Chin Belt

Will positively remove or prevent a double chin, strengthen sagging cheeks and correct snoring.

Price $2.00

By mail prepaid. Send for free booklet.

Samples of Cleansing Cream, Massage Cream and Face Powder for ten cents.

PATENTED

Mme Cloud

Complexion Specialist—The Flanders

Dept. 6, 15th and Walnut Sts., Philadelphia, Pa.

Are you Thinking of Decorating or Furnishing?

Talk with me. Costs nothing. May interest and help you. Put your ideas with mine; then alterations, decorations, etc., become beautiful and satisfactory. Personal supervision, town or country anywhere. Artistic results certain. *Write or 'phone me.*

H. P. FREAR

18 W 34th St., Astor Ct., N.Y., Tel. 4548 Murray Hill.

KATHRYN MURRAY'S SYSTEM of Physical Culture for the Face

Every woman knows what **Physical Culture** will do for the **body**: that it restores Health and Youthful Outline and Prevents the loss of same

Facial Physical Culture will do absolutely the same thing for the **Face.** Removes Double Chins, Crow's Feet, Wrinkles in Forehead, Sagging Cheeks, Nose-to-Mouth Lines; Rounds out Thin Faces and Hollow Necks; Restores Contour, and Loose Flaccid Skin to former firmness; Beautifies Complexions. For the **YOUNG** it prevents above disfigurements. A Correspondence Course, Dignified, Healthful, **Easily Learned.**

Also **Physical Culture for the Body**

A Complete, Modern, Scientific Course for the correction of all Physical Defects. Reduction and Development. Individual Instruction for each pupil. Under the Direction of one of the leading Authorities on Physical Culture in this Country.

Write for terms and Free Booklet

KATHRYN MURRAY SCHOOL of PHYSICAL CULTURE

Dept. K, Plymouth Building, Chicago

"WHISPERS" *to the* GIRL WITH NOTHING A YEAR

An Up-to-date Costume and a Fashionable Evening Frock may Easily be Remodeled from Last Year's Clothes

SINCE Eve, never was there a time in the history of fashion when a little material was made to go so far as at present. In the face of this fact, take heart and do not be discouraged in the planning of your wardrobe. Perhaps you have two street dresses about which you are perfectly hopeless. You have a black broadcloth coat and skirt, and one of black and white check. That double-breasted, semi-fitted coat of two years ago will make an up-to-date postilion coat. At a recent showing of French models a stunning black and white frock was seen which can be copied accurately by combining your two materials. The lines of the coat are good, there is a broad panel back, and it is semi-fitted. The sleeves are much too full at the top, but that is easily remedied. Remove them, rip apart and cut to give a mannish coat sleeve top. If you have furs and do not need the warmth of a full-length sleeve, have them three-quarter with a cuff of plaid. Now for the collar and revers. Naturally, and for good reasons, you dislike to alter the collar and revers if their construction is at all possible as it is. Fortunately the revers are ample, and it is well to leave them unaltered in outline. Remove their facing of velvet and replace with one of the check with edge bound in red. The collar proper may be narrow, and if you want a deep sailor collar in the back, make it of the check, allowing the narrow coat collar to form, as it were, a narrow facing to the check sailor collar. That is, place the finished collar beneath the turnover coat collar and fasten it securely at the neckline to the body of the garment.

Try on the coat, lap the fronts and fasten the two buttons, and then consider the lines of the skirt portion. The body of the garment has seams running from shoulder to hem. They are well placed for our purpose. Across the fronts, an inch or so below the waist-line, we will sketch with a piece of chalk our cutting or designing line, beginning and ending with the two front seams. From this point begin to form the downward and backward line to shape the postilion back. This slanting and curved line continues until the straight-back coat panel is reached. The length of the coat must be determined by taking into consideration the hight of the wearer; from ten to fourteen inches from the waist-line would be a conservative length. The French model previously mentioned was extremely simple in construction. The waist displayed a wide vest of check which had an oddly cut lap, the edges of which were bound with a new and fascinating shade of red (Japanese vermilion, I would call it). The sharply pointed lap was ornamented with tiny bias straps of black held in place with red pearl bullet buttons. The guimpe of white net was high necked, the collar having as the latest fad a shaped turnover piece of the red satin finished with a tiny jabot of the net set high under the point of the turnover trimming.

Two old suits that have been cleverly converted into a smart French model

The detail of this collar is one of the latest fads

THE SMART TOUCH OF RED REPEATED

The blouse and three-quarter sleeve were cut in one, the latter having two deep upturned folds held in place by large cloth-covered buttons. Peeping from beneath this sleeve was a shallow one of check with a narrow cuff of red shaped in line similar to the one adorning the collar, and trimmed with pearl buttons. The edge of the blouse overlapping the vest was finished with an inch-wide hem. These edges joined the skirt under a belt, a very smart, loosely girdled, black patent or varnished leather affair, which, directly in front, was decorated with tiny bias bands of the red satin ending in buttons of red. Above this belt were two deep, upturned folds of the black broadcloth, which concealed the lower portion of the check vest to the depth of some three inches. The simulated overskirt effect was three-gored. At the back a wide separate panel of the check came from under the belt and reached the hem of the gown. The front breadth formed a wide panel with wide gores overlapping and stitched [illegible]

(*Continued on page 68*)

HUPP-YEATS

New $5,000 Electric Coach and Other Magnificent Models are Announced

The electric pleasure vehicle, from a mere luxury, has become a practical necessity to the woman of social standing. Constantly in use for all social functions, it has come to reflect the personality of the owner almost as much as the gowns she wears. So, naturally, the tendency is continually toward greater luxury and elegance in appointments, coach work and finish.

To meet this demand we have designed and will exhibit at the coming National Automobile shows a Hupp-Yeats Electric Coach so luxurious in its refinements and appointments that the price must be and is $5,000. It is an equipage of such exquisite beauty as to carry one back a few centuries, to the time when the hand of the carriage-maker created art almost as much as the brush of the painter or the chisel of the sculptor. It must be seen to be appreciated.

There will also be other models at $4,500, $4,000, $3,500, $3,000 and $2,500.

All of these, except in coach work, finish, upholstery and accessories, will be identical with the chassis of our Regent model, 86 in. wheel base at $1,750, and the Patrician model, 100 in. wheel base at $2,150.

For we cannot improve the mechanical efficiency of the motor or the distinguished lines of the Hupp-Yeats Electric Coach We cannot improve its present absolute safety. It is conceded that we are well in advance of the best the world has to offer in these respects.

No other car, perhaps, has met with so great a success in the same short time as the Hupp-Yeats Electric Coach, with its low-hung French style of body.

The graceful low-hung body insures the greatest ease in entering or leaving the car. Better still, it insures a car that is the last word in the element of safety, and that affords ample room for four persons, without discomfort or crumpled apparel.

Drop forgings of nickel steel are used throughout the car. The batteries are easily accessible merely by raising the French hood at the front of the car.

The highest grade Westinghouse motor is so mounted and geared as to secure a mileage far beyond the ordinary requisites —the operator does not have to give it a thought. The famous Exide Hycap batteries and Goodyear long-distance, No-Rim-Cut tires on the Regent and Patrician models! Exide Ironclad batteries and Motz High Efficiency Electric Cushion tires optional on all other models.

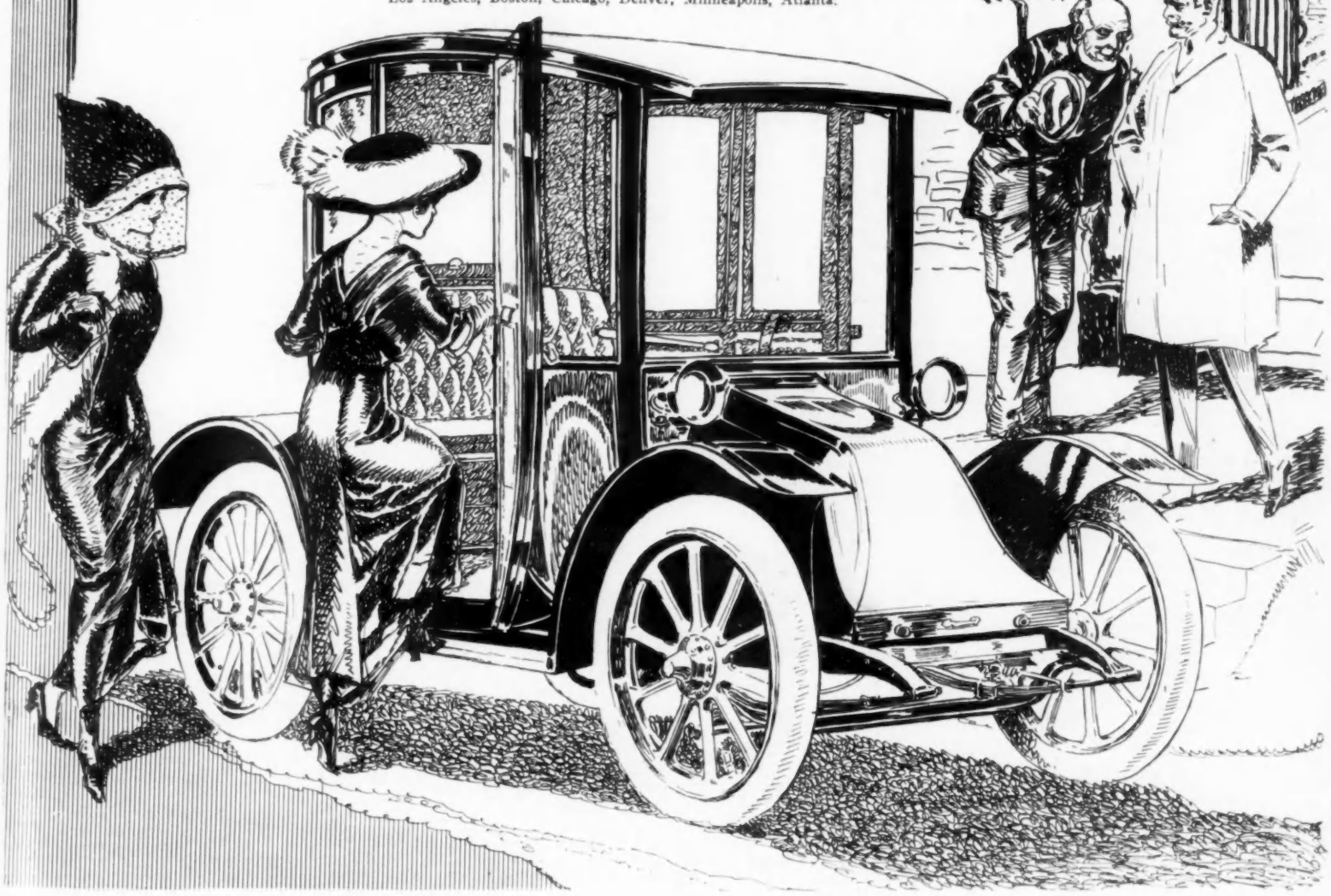
No matter what model you buy, you get in the Hupp-Yeats a distinction, a class, a safety and a value that no other electric possesses.

HUPP CORPORATION

Distinct from and having no connection whatever with the Hupp Motor Car Co.

116 Lycaste Street, Detroit, Michigan

BRANCHES: Detroit, Cleveland, Kansas City, New York, Philadelphia, Buffalo, Los Angeles, Boston, Chicago, Denver, Minneapolis, Atlanta.



Three-Passenger Coupe—$1100 F. O. B. Detroit. Equipped with electric headlights, combination side and tail lamps, dome light inside, shock absorbers in front, 31 x 3½ inch rear tires, horn and tools. Interchangeable runabout body with Coupe, only $50 extra.

Consider the luxury of this $1100 enclosed

Hupmobile

More Hupmobile Coupes were sold last year than any other enclosed car of its type.

The reason is obvious.

The Hupmobile Coupe ceased to be an interesting experiment and became a pleasant certainty two seasons ago.

Consider the coziness and comfort of this enclosed car on sharp, chilly mornings, to and from the office; and back again to the house on wet or wintry evenings.

Consider its convenience for about-town business trips—for the journeys to and from the depot; for shopping purposes; for the theatre trips and afternoon calls.

There is not a member of the family from the baby upward, that does not partake of its luxury.

And all this at such blessedly small expense.

There is no doubt at all but that the limousine is the height of motor car luxury—and the Hupmobile Coupe attains limousine luxury at an infinitely lower cost of upkeep.

Your first investment in the Hupmobile Coupe is less than the annual deterioration of the costlier limousine—or any large and high-priced car.

Ten dollars a month ought to cover your cost of operation of your Hupmobile Coupe—according to the experience of scores of owners.

Ask your Hupmobile dealer to take you for a spin some day in Autumn or early Winter, when conditions overhead and underfoot are unpleasant—and see how completely you escape the discomforts of those who go on foot or by trolley or in an open motor car.

Then figure how little this really great convenience and comfort cost you—and act accordingly.

If you wish, your Hupmobile can be convertible into a Hupmobile Runabout for $50.

Hupp Motor Car Company 1261 JEFFERSON AVENUE DETROIT, MICH.

The Woman who takes pride in her home
—uses—
"FELTOID" CASTERS and TIPS

Furniture "FELTOID" equipped keeps floors beautiful and unscored, and rugs new and lasting. No possible damage can result as with the old-fashioned floor and rug destroying hard-wheel casters, because "FELTOID" Wheels and Tips are made of an indestructible, resilient substance which serves as a cushion tread, receives and absorbs the impact, and affords absolute floor and rug protection.

"FELTOIDS" never harden, never disintegrate, never scratch, never mar, never stain,—are noise-proof and wear indefinitely. The pride of possessing floors of beautiful, unscored finish, and the saving in rug wear, is worth far more than the insignificant cost of equipping your present furniture with "FELTOIDS," and not buying new furniture under any condition unless "FELTOID" equipped.

Insist on the Genuine, with "FELTOID" stamped on every Wheel and Tip for your inspection.

THE BURNS & BASSICK CO., Sole Manufacturers, Dept. S., Bridgeport, Conn.

"WHISPERS" *to the* GIRL *with* NOTHING *a* YEAR

(Continued from page 66)

one inch and a half from the edge. All these gores, after being joined together, are hemmed to a depth of four inches, and under this stitching is attached the checked lower skirt portion.

TRANSFORMING AN OLD CHIFFON GOWN

"What shall I do with that old, voluminous, frilly, white chiffon gown?" you ask. "The princess lining is of soft satin and in good order, quite too good to give or throw away." Why not use it as a foundation for the puffs and frills which you can concoct from the discarded overdress of chiffon? There is plenty of material, and a little pressing of the best portions of chiffon will make it fresh for a gathered or puffed trimming. Try on your princess lining, taking out the fulness of each gore at the seams until your skirt hem measures not more than one yard and fourteen inches in width. The puffs or frills, when adjusted, will give a seemingly added width. For the hem, stitch on a plaited five-inch band or shirred puff with narrow heading top and bottom, for this is the latest revival of an old fashion. Pose some three inches above this plaited band another, but an inch less in width. For the sleeves, which are a mere nothing at present, use similar frills as on the skirt.

AN OLD EMBROIDERED SCARF MAKES AN EXQUISITE OVERDRESS

Have you not a pretty scarf of Pompadour chiffon? No, but you have a scarf of Turkish parentage heavy with silver decoration. That will do beautifully. You could not have purchased anything more fit than the scarf for this very occasion. What if the net is somewhat torn; a bit of careful darning with a few threads or a backing of net will remedy this. Take the scarf and, getting the center, slash it lengthwise down the middle to a distance of twelve inches; this opening will allow space to slip over the head, and if you fancy a deep point back and front cut it to required depth. In calculating for this opening allow a greater length for the back panel. You can bind the neck opening with a milliner's fold of satin or velvet, or simply a frill or flat puff similar to the bands on sleeves and skirt.

Having cut the opening and adjusted the scarf on the bodice, gather up the extra fulness under the bust at high waist-line. Sew these gathers to a staying band of satin, leaving a broad, flat panel in the center front. Give the same effect in the back, allowing the drapery more freedom, that it may in the center hang more or less free from the waist-line, being confined only at each side under the arm.

RENOVATING OLD VELVET FOR THE SASH

Now we are ready for a sash with which to bind this tunic to the figure. What shall it be? Satin, velvet, tulle—any one of these materials would be charming. The most sensible choice would fall on whichever one of these materials you were fortunate enough to possess. You have yards of old chiffon velvet ribbon? That is the very thing, even though it is marred at intervals by being creased and wrinkled. A little steaming and brushing and it is fresh again. When putting away this velvet for further use, you should have wound it carefully over a roll of tissue paper, smoothing it as flat as possible, and it would have come out of its retreat in better condition. This rule holds good also for silk remnants which we love to purchase and then, finding no immediate use for them, fold away and forget we have them, only to come across them some time quite useless, being worn and cracked at the folds. Always roll with layers of tissue paper, and when wanted for service you will find the silks as fresh as when purchased.

The velvet sash gives the chiffon gown a chic appearance

Make of the sash velvet a smart little choux, posing this on the gathered portion of the scarf, leaving an end of velvet long enough to girdle under the arm to the gathered back portion. Finish this end also with a little choux, under which conceal a hook for fastening to the back portion. You may have long, graceful velvet ends, or you may fancy the knotted sash.

PUTTING LONG SLEEVES ON AN OLD GOWN

This is often a problem, but there is always one good way out of the difficulty. This is to recut the bodice into one of the new extremely large armholes, and to bring through it like a gigot sleeve a long one made of chiffon, either matching the frock or in plain cream or white. This may be finished at the wrist with two gathered frills of lace three inches wide.

The front of the evening frock and the detailed backs of the three-piece suit

Stevens-Duryea

Model AA
Six-Cylinder Limousine
7-Passenger.

The Seventh Year of Six-Cylinder Leadership

The first Stevens-Duryea Six-Cylinder Car, introduced in 1905, proved the advantages of a six-cylinder car built 'round the Stevens-Duryea principles of "Unit Power Plant," "Three Point Support" and "Multiple Disc Dry Plate Clutch." The 1912 Stevens-Duryea models in Limousines, Landaulets and Berlines combine to a remarkable degree, beauty, comfort, and great efficiency for town and suburban service.

*Interesting literature will be mailed on request—or better still—go to a Stevens-Duryea dealer, see the new cars—**and get a demonstration***

STEVENS-DURYEA COMPANY, Chicopee Falls, Massachusetts

PLYMOUTH FURS FOR MEN

For years we developed our manufacturing facilities for men's furs. Good grade fur coats for men are hard to obtain, but "Plymouth Furs" will satisfy the most fastidious man. They have the grace and lines which are always associated with the best tailor's suits.

A FEW PRICES

Mink Lined Coats	$150 to $800
Hudson Seal Lined Coats	150 to 300
Muskrat Lined Coats	47 to 160
Leather Lined Coats	30 to 65
Satin Lined Coats with Fur Collars	25 to 75
Fur Auto Coats	18 to 175
Fur Caps	6 to 35
Fur Gauntlets	7.50 to 45
Boys' Fur Lined Coats	22 to 85

Style Book C Free

If you will advise us of the kind of furs that interest you, we shall be glad to mail Style Book C free on request. It shows furs for Men, Women and Children at prices from $5 to $5000.

A Fur Novelty for Christmas

Every man will appreciate the Plymouth Fur Muffler, made from Seal, Hudson Seal or Near Seal and lined in any color of satin They are specially desirable for dress wear. Price $7.50 to $90.

PLYMOUTH FUR CO., 100 to 140 PLYMOUTH BUILDING MINNEAPOLIS MINNESOTA

SEEN *in the* SHOPS

(*Continued from page 52*)

of elaborate white soutaching. Instead of the lace loops, satin ribbon may be substituted, but I would strongly advise the former material when violet velvet is used for the hat. In the original model, price, $23.

A COMBINATION OF VELVET AND FUR

One French model is carried out in these warm, wintry materials. It is, in its shape, the latest development of the turban hat, with swirls of velvet to form a high, soft crown. The topmost swirls are pulled upwards and back to give to the turban the prevailing lines for this season. Australian opossum is used for the brim band—this to be drawn down well about the face. At the left a large velvet dahlia, in flesh pink, nestles deep in the fur. One is surprised to hear that the cost of this model, in any color desired, is only $26.

DRESS HATS OF SEVERE LINES

Even the most expensive dress hats in this shop are remarkable for their severity of line. A large black velvet hat, for instance, has its crown shaped somewhat like an enlarged sailor, with the brim much broader towards the back and rolled up at the front. White corded ribbon, of leather-like stiffness, forms a shaped crown band and a flat bow across the front. From either side, well towards the back, there shoots forth in comet fashion a bunch of beautiful white Paradise feathers. These hang over the back of the brim and partly conceal the novel ribbon bow at the crown back. The rare trimming on this hat and the distinctiveness of its shape are what bring it up to the $130 asked for it.

Black Paradise feathers are used en masse to form the high crown of another dress hat. Below these is a deep band of skunk, drawn up over the feather stems, and highest at the front. This completely fills in the brim, which shows a facing of dead white broadcloth. Such a model is excellent for an older woman. Cost, $135.

Then there are much less expensive hats that may be used for formal occasions. A $25 model is made of velvet, fur and lace. The shirred brim, of a fine, transparent, black lace, is drawn well down to frame the face. Above it is a stiff, black velvet crown of loaf shape, banded by black martin. A bunch of gold bullion roses with purple, rose and old-gold centers, forms, at the left, a bright touch against the dark fur. Other furs, such as ermine or sable, will be used for the crown band with a necessary addition in cost.

SCHOOL-GIRL'S MODEL

One severely trimmed hat, costing $14, is especially good for the young girl. The hat material is the new variety of velours velvet, known for its rainproof qualities. The high, soft crown is banded with the stiff hat ribbon already described. Two broad quill-wings are placed at the back under a fastening of a flat ribbon bow, and these extend, one above the other, over the crown. In hunter's green, with self-toned trimming, this hat is unusually smart in appearance. It may be had in almost any color, with white, black or self-toned ribbon and feathers. It is a pleasing departure from the more common velours models.

Unusually good model for morning wear; the butterfly bows are of very wide ribbon

Goura, in its natural shades, affords a pretty trimming for this black velvet hat

A TOBACCO-SMOKE ABSORBER

A clever invention has recently appeared (has, in fact, been imported from Germany) that fills a novel rôle. Its mission in life is to do away with the rank "morning-after" odor of tobacco smoke. It is shaped like a small incense burner, and is put in operation while the smoking is in progress. Then, if it is left in action over night, it will have absorbed by morning every trace of odor, no matter how much smoke there was in the room. The mechanism is quite simple—an alcohol lamp and, directly above the wick, a small platinum cylinder. As soon as the platinum begins to glow, the flame is extinguished, and then, by some peculiar action of this heated cylinder, the smoke is gradually dissipated. Many good housekeepers are already beginning to recommend this device to their friends, especially to those who live in apartments and who consequently need all their available room space. The apparatus, consisting of a small glass bowl set in a little German-silver stand, is not undecorative. The price is $7.50.

AMERICAN-MADE FRENCH SLIPPERS

The slender last of the Parisian shoe is faithfully copied by a certain American bootmaker. Very charming is the result in his shapely evening slippers. They show the high French heel and the long, pointed toe, which are being more and more affected by the well-dressed woman. In a beautiful gilded kid, finished with a carved buckle, they cost $10 a pair. Another style, in an excellent quality of scarlet or champagne kid, is most reasonable at $7. These show quite as much grace of outline, and have, in addition, an extremely high, pointed tongue of kid. An oval buckle of tiny, glimmering brilliants gives the final chic touch. More expensive slippers of rather fanciful style are made of striped kid, a narrow gold stripe alternating with one of black or white. The stripes are so arranged along either side of the slipper that they meet on the toe, thus accentuating the slenderness of its point. Here again is seen the shapely tongue, designed to stand out above the instep and add to its hight. The cost of either combination of stripes, including a French gilt novelty buckle, is $12.

A heavy kid slipper for afternoon wear is an adaptation of this French last. Here the toe is not so long and pointed, and the heel is a compromise between the French and the Cuban. The tongue is still high, but the long oblong buckle is covered with the kid. The whole effect is very neat and dainty. The price, either in white or black, is only $6 a pair.

MANDARIN ROOM-SLIPPERS

The newest footwear for the boudoir is far from French in character. It is, on the contrary, modeled after the Chinese mandarin shoe, and is quaint and almost stubby in its squareness. It is raised on a thick sole in true Chinese fashion, and formed of the most beautiful of bright-hued brocades, showing delicate flowers on a pure white or colored background, or strong colors on black. Price, $2.50 a pair.

FROM the first Goodwin Model three years ago, through the entire line, which now comprises a type for every need, each has been a careful study in physiological correctness.

The woman's form, normally, healthfully ideally developed, is the standard of perfection, and the Goodwin is fast becoming known as **the correct corset** because it has always expressed this ideal and has proved itself scientific, sensible, comfortable and artistic, having been designed with a thorough, practical knowledge of the technique of women's clothes, and in an absolutely fearless departure from the usual conventions of corset making.

A request will bring our unique corset book, which shows for the first time in any such publication, exactly what the fitting of a corset means.

Also a new thirty-two page catalogue for corsetières.

Goodwin

CORSETS OF EVERY DESCRIPTION

373 Fifth Ave., New York.

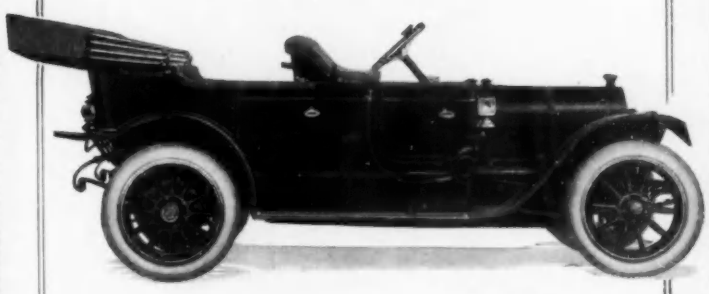
BOSTON, 687 Boylston St.
CHICAGO 15 E. Washington St.

POPE QUALITY HAS NEVER BEEN QUESTIONED

After you have satisfied yourself that the

POPE-HARTFORD

Has no superior in any feature



Consider the price---$3000

With Catalogue Equipment

Limousine with cab sides and front doors on 4-cylinder chassis

Pleasure Vehicles (4-Cyl. 50 h. p. $3000) (6-Cyl. 60 h. p. $4000)
Three Ton Trucks
Public Service Wagons
Catalogues on request

The Pope Manufacturing Co.
Hartford, Conn., U. S. A.

34 YEARS' EXPERIENCE IN THE MANUFACTURE OF HIGHEST GRADE MECHANICAL VEHICLES

Registered Trade Mark

Established Half a Century

Table Linens

At "The Linen Store"

DURING the past month we have been receiving large shipments of Table Cloths and Napkins, and we now have on hand a larger and more complete stock, perhaps, than ever before in the history of "The Linen Store."

The recent importations include renewals of some of the favorite old designs, some of which have been continuously on sale here for many years. Our policy of retaining staple designs in our stock year after year assures purchasers that they will always be able to renew their favorite patterns.

Among the Fall importations there are also a number of new and beautiful designs.

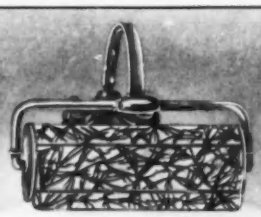
The range of sizes and shapes of Table Cloths is the most complete possible, ranging from 2x2 yards up to the very large and unusual sizes, round, square or oblong, desired for huge banquet tables.

The great vogue of round tables has led us to import many cloths with circular designs.

We also have a great variety of the striped and conventional designs and plain effects which are finding much favor at the present time.

Mail orders receive our prompt attention.

James McCutcheon & Co.
5th Ave. & 34th St., N. Y. Opposite Waldorf-Astoria



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SEEN *on the* STAGE

(*Continued from page 48*)

truth, says Robert Louis Stevenson, the less valuable it becomes to the combatants. Impartiality is the deathblow to spirited argument, but it is a fine quality for a play, and this fact Mr. Patterson overlooked.

"REBELLION" IS PREACHMENT, NOT PLAY

He throws his whole weight on one side of a contention, without heed to the other. The result is that he has a preachment of doubtful value, and no play. Any law which makes no exceptions is open to attack in the same way—namely, that of selecting the most righteous exception to be had, and intensifying it, till even he who runs may read in it the disparity of law and equity. Without a well-grounded belief that laws are not made for individuals, and that they are, and must be, beyond the reach of emotional considerations, bomb-throwing anarchy would not be two days off. No man can fight a law with an individual case, and hope to prove that the law is bad. If Mr. Patterson had shown a little greater spirit of fairness, seeking to find if in the law itself there was something radically wrong, and then striving to substantiate his charges by a little less glaring special pleading, "Rebellion" would have attracted the "thinking public," if no other.

Miss Elliott's company included many well-known players, all admirably cast in the present play. Eva Vincent, the mother, played last in "The City"; Fuller Mellish, the excellent portrayer of the parish priest, was with Eleanor Robson in "The Dawn of a Tomorrow"; George Le Guere, the young brother of *Georgie Connor*, played by Miss Elliott, was the son in "The Man from Home"; and George Farren, the husband, played the delightful father in Arnold Daly's company for "You Never Can Tell."

BILLIE BURKE'S NEW PLAY

"THE Runaway," adapted by Michael Morton from the French of Pierre Veber and Henri de Gorsse, is serving Billie Burke for her annual starring engagement at the Lyceum Theatre. It can hardly be called a play, or even a light comedy, it is so entirely without substance. Walter Pritchard Eaton, in need of an adjective once to describe such trivial entertainment, coined one for himself—"piffling."

"The Runaway" is piffling, then, and all thanks to Mr. Eaton for the word. Without it, it would be extremely difficult to talk about Miss Burke's play, at all. The ordinary terminology has too much red blood in it to be applicable.

STAR'S PRETTINESS A COMPENSATION

If you want to while away an evening in the presence of a deliciously pretty woman, who smirks and giggles through four acts of entertainment that is at least clean and harmless, "The Runaway" will please you. If you go farther, and like Billie Burke's personality and her comedy methods, you will be enchanted with her play, for she is on the stage most of the time. There is, indeed, much less of the cloying sweetness of "Love Watches" in "The Runaway" than one would likely expect, due to the presence in the cast of C. Aubrey Smith, a John Drew type, who "modifies" Miss Burke to her great advantage. The little star's first big success as John Drew's leading woman in "My Wife" was the result, more than anything else, of her admirable contrast to Mr. Drew. Having that same advantage with Mr. Smith, she presents something of that early charm.

The company is good, including Morton Selten, who was in the John Drew company last year, in "Smith"; Henry Miller, Jr., who was Crane's leading man last season in the short-lived Ade play, "U. S. Minister Bedloe"; and George Howell, a successful player in "The City."

KOLKER IN "THE GREAT NAME"

IF "The Great Name," in which Henry Kolker stars at the Thirty-ninth Street Theatre, were played with as much delicacy as was put into the writing of it, the comedy and its star would have scored a far greater artistic success than it is now possible to record.

It is a pleasing little comedy, sentimental, charming, and susceptible of any amount of fine acting. The author has made a thoroughly artistic piece of work. The players have failed to second his efforts in like spirit. Mr. Kolker plays as if he had just graduated out of musical comedy—certainly not in a manner to recall his brilliant work with the New Theatre company. Russ Whytall is a shade better, because of his keener sympathy with the playwright's intentions, but even he gets over-sentimental, and clogs the play with some useless mock-heroics. Mr. Kolker has, however, enough charm to win him forgiveness for his sins against good judgment, and he is certainly too skilled a player to make a serious failure. He is so clever, in fact, that one regrets his mistakes the more, and longs, with all reason, for the time when a good manager will put him under salutary discipline.

"The Great Name" was written by Victor Leon and Leo Feld, the former the librettist for "The Dollar Princess" and "The Girl in the Train." The English version of Mr. Kolker's comedy was made by James Clarence Harvey.

"THE NEVER HOMES"

ANY production which boasts the services of George Monroe will have a following. Attendance, therefore, at "The Never Homes," the latest of the big Lew Fields "shows" at the Broadway Theatre, includes not only all those who love the sound and fury of a big musical-comedy presentation, but all those who love George Monroe, and their name is legion.

Lew Fields calls "The Never Homes" a "musical kinemacolor in six scenes," with words by Glen MacDonough, rhymes by E. Ray Goetz, music by Baldwin Sloane, and scenery by Arthur Voegtlin. It was staged by J. C. Huffman, William J. Wilson and Ned Wayburn. He doesn't tell who designed the costumes, but it is probable that they were devised by Melville Ellis.

In the apportionment of credit for the success of "The Never Homes," for success it undoubtedly enjoys, George Monroe comes first, and then Ned Wayburn. For the choruses, rehearsed in intricate drills till they are accurate to the inch, have a large share in the public approval. They rival the trained precision of the Zouaves, and do, in fact, borrow some of the latter's formations.

CAST OF "NEVER HOMES" IS UNUSUALLY GOOD

The cast has a good majority of clever players. Will Archie and Helen Hayes make a loveable pair of youngsters. Jess Dandy, if he did not suffer the disadvantage of comparison to George Monroe, would be a welcome humorist. Al Leech scored again with his eccentric dancing; Joseph Santley contributed some extremely good dancing, and mouthed the lines of an extremely bad part. Mr. Santley is a clever boy, with a pleasing personality, but it so happened in "The Never Homes" that he was obliged to keep hobbing on and off the stage, giving an impression of pert ubiquity which was trying, to say the least. Ray Cox has substituted an automobile monologue for the baseball chatter of last season.

(*Continued on page 74*)

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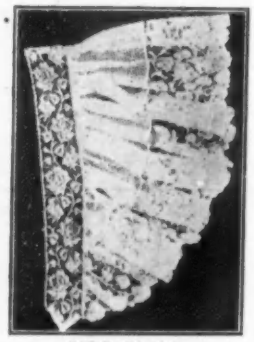

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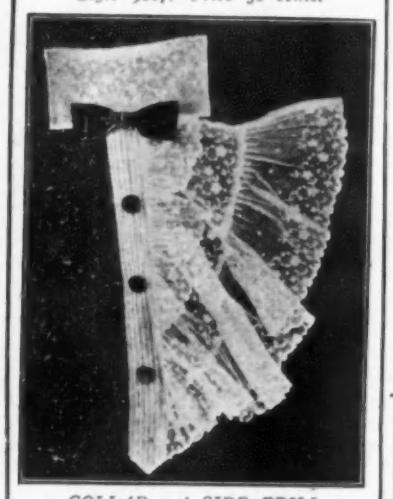

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SEEN *on the* STAGE

(Continued from page 72)

The settings of "The Never Homes" are uniformly good, and of more than moderate value is the scene in the Ladies' Fire Department, from which George Monroe, as the "lady captain," sends the engine and the whole department out at the sound of the gong, and ridiculously forgets to give them the address of the fire.

"THE SIGN OF THE ROSE"

GEORGE BEBAN'S successful sketch, "The Sign of the Rose," of which he was author and star, has been enlarged to a four-act play, and opened the season at the Garrick Theatre. The enlargement was ill-advised, inasmuch as the sketch could only be surrounded by melodrama, and although Mr. Beban calls the attenuated form "a character study in four acts," it is difficult to agree with him.

However, the third act, used as the sketch, is still as good as ever, and it is worth while to sit through a good deal of melodramatic nonsense to hear Beban, as *Pietro Massena*, give the flower shop scene. He is a splendid emotional actor, and he is so fine in that scene, and in the preceding one, with his little *Rosa*, that he dignifies the whole cheap fabric of the play.

In his company, the only good work was done by George Probert, who made his big success in "The Awakening of Helena Ritchie."

THE BROOKSIDE THEATRE

PARTLY for the educational value she felt would come out of the enterprise, partly because she believed that the cause of open-air theatres in America needed the impetus of a good example, and partly to satisfy her own artistic ambitions, Miss Martia Leonard built and inaugurated "The Brookside Theatre," an amphitheatre in a beautiful and eminently suitable glade on her country place, on the Bedford State Road, near Mt. Kisco.

The initial performance was on Friday, September 22nd, when the play "The Treason and Death of Benedict Arnold" was presented, in creditable imitation of the Greek open-air theatres. John Jay Chapman, author of the play, had modeled it on the lines of the earliest plays, with choruses of Waves and Clouds, and with the legendary and symbolic figures of Father Hudson, Treason and Death as persons of the drama.

STAGE IS BUILT IN A NATURAL AMPHITHEATRE

The theatre is placed at the foot of a rounded hill, upon which the seats range upward. It is large enough to give place for the enactment of a small drama, hardly more.* The chorus is grouped in the cleared space before the stage, and the orchestra is well to the left. There are curtained spaces behind the stage for use as dressing rooms, though the necessity for them is not urgent, since Miss Leonard's house is but a short distance back of the theatre, and there the adventitious and modern aids of mirrors and spacious quarters tempt the actors to forego a complete surrender to early examples.

Ben Greet, who is hugely interested in the Brookside Theatre and the movement towards out-of-doors entertainment which he hopes will grow out of it, was a participant in the first performance of "The Treason and Death of Benedict Arnold," and was guide, counselor and friend to Miss Leonard during her preparation for it.

He represented *Father Hudson* in the drama, giving the performance strength and artistic value by his sonorous reading of the lines allotted him.

BEN GREET HOPES TO SEE EVERY COLLEGE FOLLOW EXAMPLE

He has said that he thinks every college, and, for that matter, every community, should have its open-air theatre, where dramatic presentation can be made with historic verisimilitude, and where the great body of society can be acquainted with the modes of entertainment which obtained from the full glory of Athenian Greece to the reflected splendor of Restoration England.

The inaugural program of the Brookside Theatre began with a short orchestral program, which included Scharwenka's "Swedish March," portions of Gluck's "Orfeo," and a dirge called "Benedict Arnold," by Mme. Elsa Gregori, who wrote the incidental music and the choruses for the play. Mme. Gregori conducted the orchestra, the Stretz Orchestra, during the progress of the play, while she aided the soprano choruses with her brilliant, well-trained voice.

The program was completed by an orchestral rendition of "Tannhäuser" and Offenbach's "Tales of Hoffman."

MISS LEONARD A GRACEFUL LEADER OF CHORUS

Miss Leonard's part was Leader of the Cloud chorus, to which she gave the effectiveness of her voice, and the extreme gracefulness of her dancing. Miss Leonard's large, classic gestures, while not strictly dance movements, partook of that art as the Greeks understood it, and she was a delightfully charming figure as she moved in the space before the stage, declaiming the choral dialogue with *Father Hudson*.

Henry Grafton Chapman and Marie Taylor, who played, respectively, the rôles of *Benedict Arnold* and *Mrs. Arnold*, have both been members of Richard Mansfield's companies, playing in the English classics.

THE YOUNGER GENERATION

(Continued from page 54)

THE ETON SUIT THE FORMAL DRESS FOR THE YOUNGER BOY

In the same tenacious manner the Eton suit has fixed itself in the modes of the young lad. Strictly British in its origin, tracing its history originally to the celebrated school from which the name is derived, the Eton suit has now acquired a formal character and is the prescribed dress for many boys for all formal occasions to which the young lad is eligible. The illustration in sketch No. 6 features the conventional type of Eton suit, showing the black coat and waistcoat worn with finely striped gray trousers. With the Eton linen collar is worn a knotted tie of black silk or satin. The hat affected in England with this costume is that of the tall silk model, a miniature reproduction of a man's full dress hat, but American boys, when in their own country, very seldom wear it, a derby in winter and a straw sailor in summer being correct.

THE CONVENTIONAL DINNER-JACKET SUIT WORN BY THE YOUNGER MAN

The conventional dinner-jacket suit for the lad still in preparatory school is built on the same lines as that of his father. The collar worn is a high-standing one, or more usually the high-banded turnover, and the tie the regulation black silk bow. This suit is appropriate for formal evening affairs at all seasons of the year and takes the place of the full dress coat which he acquires at a later period. The suit shown in sketch No. 4 is of vicuna cloth with rolling revers, which may be faced in silk or satin. The waistcoat is the regulation cut.

GOOD STYLE ENGLISH TWEED OVERCOAT AND A BOY'S SMART COAT

Styles in a young man's overcoat and that of his younger brother show little variation in line and cut. The single-breasted model is smartest for the older lad, while the double-breasted cut remains one of the best styles for the boy in knickerbockers. The overcoat illustrated in sketch No. 5 is of English tweed suiting. It is strictly English in design and altogether an excellent type of the season's smart models.

The boy's coat illustrated in No. 2 is of imported Scotch mixture in a dark shade of gray and is finished with a black velvet inlaid collar and bone buttons. The coat is very good in effect and makes an extremely smart model for the school boy.

NOTE.—*Reverse views of the models illustrated in this article are shown on page 96.*

These Five Ostrich Heads for $18.75

This hat is trimmed with five Prince of Wales heads which are so thick and full that they make a *wonderful showing*. The body of the plumes is three-ply and the head five-ply of the finest quality of ostrich. They are from 15 to 16 inches long, but bent so that they are double. Women who have seen this hat could scarcely believe that the plumes cost only $18.75. They make the hat look like a $75 hat if bought in the regular way from a milliner.

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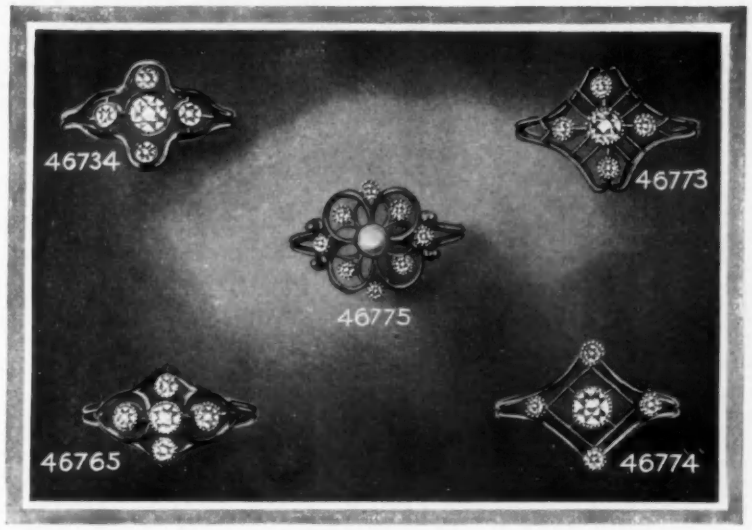

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Her little pupils are required sometimes to ride in the tanbark ring for many months before they are allowed to go on cross-country journeys. Again, in cases of surprising proficiency, the coveted rides in the open are granted after very short probations.

During the hours for lessons in the ring, music is provided, more especially for the children. There are hours, too, for adult learners, and these are accommodated to the needs and wishes of the pupils. For instance, the busy paterfamilias of Rye, whose business hours, perhaps, prohibit the usual week-end attendance at the school, is allowed to have his class of a Sunday morning.

THE ADVANTAGES OF ITS SUBURBAN LOCATION

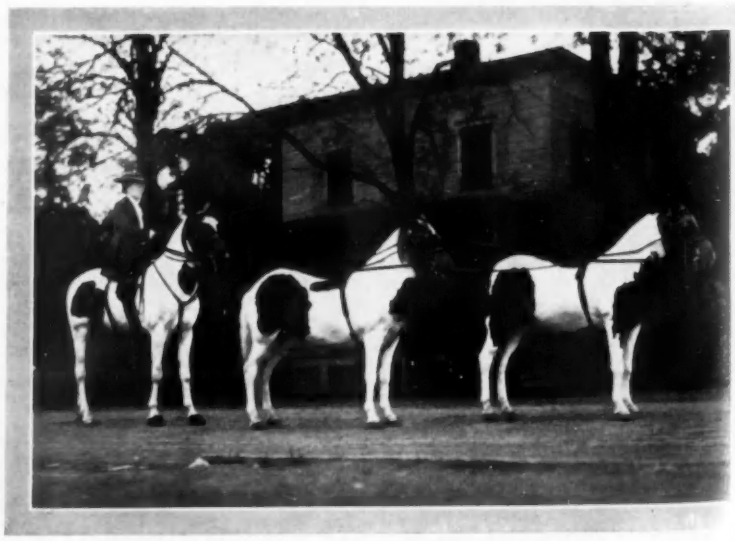
Rye is admirably situated for cross-country riding, its inviting roads, leading in many directions, offering countless attractions for riders. The schools for young women, which adjoin Rye and its neighboring suburbs, give to Miss Thompson some of her most ardent pupils. These girls, representing many of the well-known families of New York, are taught not only the rudiments of horsemanship, but its formalities as well, so that they are in many instances equipped to go from Miss Thompson's school to the Horse Show rings, which are the coveted goals of the majority of the juvenile pupils.

The school itself is excellently well fitted out. There are capacious dressing rooms, shower baths, and resting rooms provided. Over one end of the ring is a balcony, from which interested parents may watch the progress of their children.

THE SCHOOL EQUIPMENT IS COMPLETE

The stables house twenty-five or thirty mounts, some belonging to Miss Thompson, others the prized possessions of the pupils, which are kept at the school. Above the stables are the grain rooms, and back of these are the attendants' quarters.

To the left of the stables is the harness room, from the full equipment of which the pupils are permitted to test their preferences in saddle, bit, rein and driving harness. Add to these a room for vehicles, as well stored as the rest, and it can be seen that Miss Thompson has spared no effort to make her school ménage complete.



Miss Thompson mounted, and driving tandem

FALL STYLES

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Over 30 Years

Hand Made

Our Shoes for Fall and Winter embrace the features of refined elegance that hand work alone can produce.

They are worn by Men and Women who are extremely particular in all matters of Dress.

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Diamonds, Rubies, Emeralds, Pearls and all other precious stones can be found in great variety unmounted or mounted in La Vallieres, Pendent Earrings, Banquet Rings and Brooches.

Watches of the best American and Swiss makes, thoroughly guaranteed and moderately priced.

Our location in the heart of the wholesale district combined with our long experience enables us to give splendid quality and value.

We do repairing.

We invite a comparison of prices

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Beauty—Indoors and Out of Doors

A truly beautiful woman looks as well out in the open air with her hair blowing about her face as she does in her evening gown, under the glow of soft lights. But her natural endowments should be guarded and cherished by the most perfect means obtainable. The regular use of

Pond's Extract Company's Vanishing Cream

gives to a complexion the beauty that costume or change of weather cannot impair.

Gently applied with the tips of the fingers, Vanishing Cream sinks into the skin and gives it that clear, fresh appearance which is desired by every woman.

It is compounded of the most carefully selected ingredients, and delicately scented with Jacqueminot roses. Particularly good for baby's skin, as it is so pure and wholesome. We will be glad to have you

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Send your name and address, and with it the name and address of your dealer, and we will mail you a liberal sample. If you desire a larger sample send 4 cents in stamps.

Pond's Extract

That reliable family standby, which is good for cuts, burns, bruises, etc. The standard for 60 years. We will be glad to send you a sample and a booklet on request.

The Pond's Extract Company also makes an exceptionally delightful Talc Powder and Toilet Soap.

Samples of any of these products sent on request

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Mrs. Copeland

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Distinctive
Models
for
Street and
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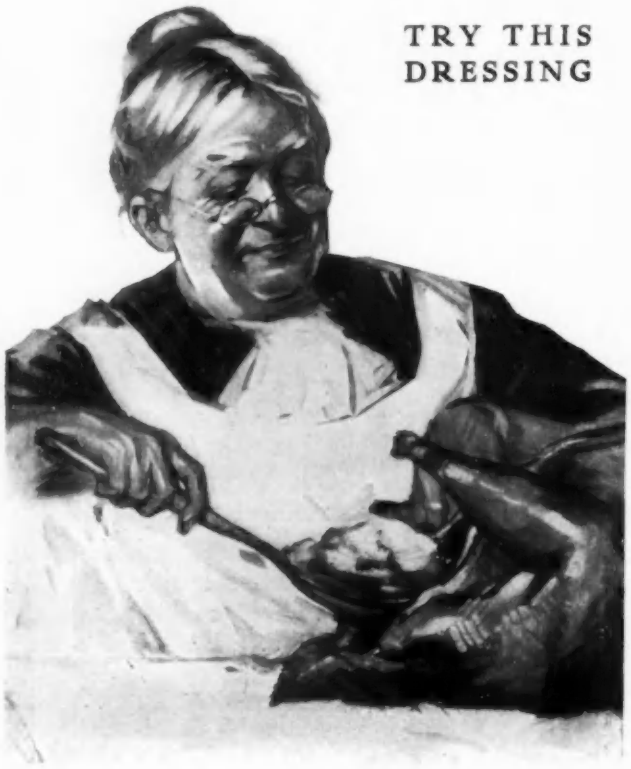
TRY THIS DRESSING



MOTHER dresses her Thanksgiving turkey thus: Three cups stale bread crumbs; one cup English walnuts, chopped fine; half cup chopped celery; one cup chopped apples; three eggs; one teaspoonful crushed marjoram leaves; and — one and a half cups *Underwood Deviled Ham.* Mix thoroughly, the ham and crumbs first and the eggs last. This quantity will stuff a large turkey. Or just add Underwood Deviled Ham to your own dressing recipe. And when you

TASTE THE TASTE

you'll wonder why you've been missing such deliciousness all this while.

And this is why it is so good. It's real boiled ham, salted and sugared and hickory smoked in the curing, boiled *en casserole* to save all its savory taste. It's ground fine almost as butter and mixed with the famous Underwood Deviled Dressing of mustard and 42 spices.

Try the dressing told of above. Try Underwood Deviled Ham omelets, souffles, scallops, salads, deviled eggs and sandwiches. We'll tell you how in "Taste the Taste And Some Cookery News," a free recipe book sent you if you'll send us your grocer's name and mention whether he keeps Underwood Deviled Ham or not. Or send us 15c and his name for a can to try.

Don't forget this delicious dressing. Order some Underwood Deviled Ham from your grocer today.

Wm. Underwood Co., 68 Fulton St., Boston, Mass.

UNDERWOOD DEVILED HAM

BRANDED WITH THE LITTLE RED DEVIL

A rock crystal and silver centerpiece of delicate design

For the HOSTESS

Useful Designs in Centerpieces for Simple Dinner Parties—Delectable Dainties and How to Serve Them

TO keep the ordinary dinner from being commonplace and prosaic, without resorting to the extraordinary, is the aim of very careful hostess. In this somewhat difficult effort she has only three resources—new recipes, well-chosen table appointments and decorations, all of which, of course, for the simple dinner, must be correspondingly simple in style.

In these last-named items, the silversmith has come to her aid, and this season shows three lovely new designs, two involving utility as well as novelty. The illustration at the bottom of the page shows the most elaborate of these pieces—a silver fruit dish and four attached flower vases. Its adaptability to the small dinner, as well as the most formal, is seen at once. The vases should be gracefully filled with flowers to blend in tone with the fruits, for no matter what season of the year, this can always be managed. Nectarines, fresh figs and mangoes always harmonize with the fall flowers, and are fortunately to be had at the same time. And at all times hot-house grapes prettily mingle color and lines, thus effacing the angles of a fruit-filled dish.

Let every hostess remember that where colors appear on her table they must harmonize, and that she must so emphasize symmetry and balance that there will be no effect of over-crowding. Minor appointments, such as bonbon dishes and fancy spoons, no longer over-decorate the table of the clever hostess, who finds that where the sense of harmony is depleted the interest of the occasion naturally wanes.

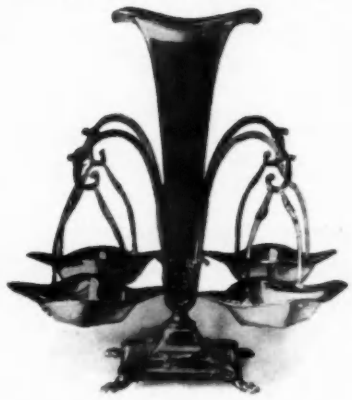
"THE BREAKING UP OF SPACES"

This term speaks for itself and needs no explanation, though a hint may here be given that this idea should be kept in mind when selecting china; for many services that look well in the shop fail to fulfil their mission of beauty in actual use.

The newest dinner sets are worked out on special order; this enables one to match not only the general color tone of the room and the monograms on the napery, but to bring out specific fancies expressed in the hangings or to carry out an original idea. The latest designs show very little gold in combination with colors. Gold and white china is very smart.

Among the new designs is a very gorgeous dinner set covered entirely with coin gold in relief encrusted in the china; this pattern also comes in platinum, a metal capable of strong decorative effect. Greek designs are favorites, and the "Pallas Athene" is noteworthy among these. All table glass should be decorated to match the china, and the newest fad shows the monograms and borders of both glass and china done in platinum.

Grape-fruit glasses are seen with the short stem as well as the long, but the long-stemmed glass is more effective. The measure should be in diameter five and one-eighth inches for the outer glass. Iris glass is still much in demand. The rainbow semblance is attained by a high degree of firing, which no domestic ware will stand; the color is produced by smoke.



This vase is especially adapted for holding drooping ferns

Grape-fruit glasses are excellent receptacles in which to serve ice cream. A tempting way is to place raw fruit in the inner glass, the cream always in the outer or larger glass, and whipped cream on the ice cream; or place orange water ice and fresh orange quarters—all pulp carefully removed—in the inner cup, with a few maraschino cherries.

Place also a brandied peach, with as much as possible of its liquor, in the inner cup, and vanilla cream topped with whipped cream in the outer; or preserved ginger may be in the inner cup, and vanilla cream without the whipped cream in the outer.

PECAN MARGUERITES

Serve with these creams, pecan Marguerites, made according to the following recipe: Two eggs, one cup brown sugar, one-half cup flour, one-quarter teaspoonful salt, one-quarter teaspoonful baking powder, one cup unsalted pecan nuts chopped fine, one hundred halves of pecans; beat the eggs slightly, add sugar, flour, salt, baking powder and chopped nuts in order given; drop by half-teaspoonfuls on buttered baking sheet, decorate with the half nuts, and bake in a moderate oven, allowing plenty of room between cakes. This recipe makes one hundred cakes and is a most satisfactory one.

There is a grape-fruit secret that may be told here, which, though simple, makes quite a difference when preparing it with maraschino cherries, and it is merely to add to every two grape fruits the best pineapple to be procured. Prepare this by removing

(Continued on page 92)

For flowers and fruit which should blend in tone

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A Special Design For Each Customer

When you accept a corset from your corsetiere, its shape is presumably satisfactory. But how long does it remain so?

The Spencer is the only corset *guaranteed* to retain its original shape until worn out. We do not merely claim that the boning is reliable—we positively guarantee that the corset will retain its original shape.

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Folder C, describing the superior Spencer Service (with name and address of our corsetiere in your city), free on request.

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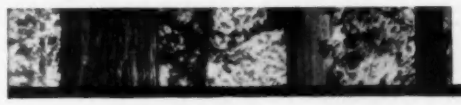

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Age 3000 to 5000 years
Height 200 to 300 feet
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Alive and Still Growing
Some 20,000 of them

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NEW ORLEANS to SAN FRANCISCO

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LA MIRA
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La Mira is NOT an ordinary hair "dye"—it is a real hair COLORING. **La Mira has solved the problem of perpetual youth,** because it restores your hair to the exact shade it was originally, and lasts as long as the hair lasts. It will never **fade, crock,** nor **rub** off.

La Mira cannot be detected under the strongest light—makes the hair look perfectly natural.
La Mira contains no lead, mercury, copper, nor any other metallic substance. It tends to promote the growth of the hair.

La Mira comes in Black, Brown (dark, light, medium), Auburn (dark or light), Drab (dark or light), Blond. Easily applied. Has no odor. Is not sticky nor greasy.

For sale at all toilet goods counters in department and drug stores. Or we will send direct prepaid on receipt of price—$2.

Harriet Hubbard Ayer
Selling Agent

Harriet Hubbard Ayer's Toilet Preparations are the recognized standard the world over.

Send 4c for a box of samples of Harriet Hubbard Ayer's Toilet Preparations

This box contains everything necessary for the complexion. **Send for it today.**

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IS markedly distinctive—every model shown is the individual creation of craftsmen skilled in carrying out fashion's dictates.

Newest styles for every function—dancing, morning and, evening wear, golfing, hunting, automobiling.

For the little folk—boots and shoes for school and outdoor wear, made as carefully as the senior sizes and always with reference to juvenile and hygienic requirements.

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Special attention is given to Mail Orders.

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An Advertisement by Elbert Hubbard

A CHRISTMAS DISSERTATION

IF you do not know the proper thing in the way of stationery for every occasion, or if you do know and want to be satisfied, **Dempsey & Carroll** are the people to consult. They have been America's leading Stationers since old New York was young. This House preserves all the refinement of the days now in memory's Lavender and Old Lace, and here is a Paradox: It is among the most progressive. The home of **Dempsey & Carroll** at Twenty-two West Twenty-third Street, New York, is well worth a Little Journey. On display are examples of sketching, engraving and printing, as applied to stationery, unequaled anywhere. When you give this house highest honors, you merely follow the line of its motto, "Let him who merits bear the Palm." One of the reasons it has succeeded so well is that every one who buys goods bearing its imprint crystallizes his or her stationery desires. You know that your selection is right in every detail.

Dempsey & Carroll can be consulted by mail if you can not call at their store. Rich Stationery, crested, monogrammed or lined; Visiting Cards, Wedding Invitations, Memoriams, Menus, Bookplates and everything relating to the stationer's art, this time-honored and progressive firm handles expertly.

For Christmas Gifts, **Dempsey & Carroll** are offering some imported and domestic desk novelties in brass and bronze jewel-cases, engagement-pads, greeting-cards, boxes of writing paper, etc., all in keeping with the quality of their regular line.

Dempsey & Carroll

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Remodeling Service

If your old suits are slightly worn and out of season, let me alter them for you. At a reasonable expense, I can really do wonders with your gowns which you may consider almost worthless.

I do all kinds of high-class dress-making; smart coats; ladies' gowns—both afternoon and evening; street suits; distinctive separate blouses—both tailored and fancy; cleaning and pressing.

My telephone number is Riverside 4884.

I shall be pleased to give you PERSONAL SERVICE over the telephone, in an interview or by letter. Out of town customers need only to send me their exact measurements for remodeling or new garments and I'll guarantee a satisfactory fit.

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A lasting, delightful Perfume of unusual fragrance.

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Burtonia conveys an impression of taste and refinement, an atmosphere of distinction. Until you try it, you can have no idea how delightful the perfect Perfume can be.

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If your dealer cannot supply you, remit $3.75 to us and we will send you a 2-oz. bottle.

W. BURTON & CO.

75-77 Barclay St., New York

WHAT THEY READ

AUTOBIOGRAPHY OF AN ELDERLY WOMAN. Boston and New York: Houghton, Mifflin Company, $1.25.

THIS little book, which might have been written by any mature person of sympathetic insight, but which was probably written by an elderly woman, is a most delightful study of manifestations such as are open to all who have lived long enough to observe the conduct of youth toward age and age toward youth. The author divides her life into three parts—the time before marriage, the time from marriage to widowhood, and the time since. She tells of the mistakes she made with her children when they were little, of her close sympathy and companionship with them as they grew up, of the gradual separation of her life from theirs as she verged upon old age, of her ill success as a grandmother, of her long revolt from the kindly coddling and benevolent filial tyranny of her children. All who are not too young have seen human lives go through just such phases, and all have regretted the manifestations of what is almost inevitable in human association. The book is not sad, though it has the record of sad experiences. It ought to be instructive to youth, and it must prove vastly interesting to those who have traveled the path of the autobiographist. It will rank as one of the unusual books of this season.

REMINISCENCES OF THE WAR OF THE REBELLION, 1861-1865. By Col. Elbridge J. Copp, the Youngest Commissioned Officer in the United States Army Who Rose from the Ranks. Published by the Author. Printed by the Telegraph Publishing Company, Nashua, N. H.

An old soldier, who first talked of his campaign to his children, then wrote out the story for their benefit, and at length, after urging, gave it in instalments to a local newspaper, was finally prevailed upon to publish it in book form. It is a very interesting record that we have here, expressed with no pretentions to literary style, but with sufficient clearness and without gross solecisms of any sort. Colonel Copp volunteered at sixteen as a private, and in due course became a commissioned officer. It is a pathetically tight-mouthed boy whom the earliest portrait shows us in the uniform of 1861. He was soon in the thick of things at the attack on Port Royal, and he subsequently took part in the siege of Morris Island, where Colonel Shaw fell at the head of his negroes. He went through to the end, most of the time fighting in the far South and Virginia, and all of the battles and movements in which he took part are given the reader from the young soldier's point of view. Many curious anecdotes enliven the story. Colonel Copp hated the Copperheads whom he found at Nashua when he returned in the midst of the war, but he forbears to name them. He accuses Lee of brutal cruelty at Cold Harbor. The book is illustrated with scores of pictures, many of them photographs from actual scenes, and on that account of great interest. It is a pity that they could not have been better reproduced.

THE HERKOMERS. By Sir Hubert von Herkomer, C.V.O.R.A., D.C.L., LL.D., etc., Author of "Etching and Mezzotint Engraving," "My School and My Gospel," and "A Certain Phase of Lithography." In Two Volumes. Vol. II. Macmillan & Co., Limited, St. Martin's Street, London, $2.50 net.

Sir Hubert Herkomer's first volume of "The Herkomers" deals not with himself alone, but with his father and other members of the family. This second volume is strictly autobiographical, and as such it is an extremely interesting record of a remarkably brilliant and versatile man. The story is in the main of the artist's later life, since 1885, and it is concerned less with incidents than with emotions and with his theories of art and of life. Egotistical it is to a high degree, but he warns the reader in the preface not to read the book if he would avoid such an exhibition. Much of the narrative is concerned with the building of the house which the artist conceived as an embodiment of the family's craftsmanship. He persuaded two uncles, a woodcarver and a weaver, to come from the United States, where they had long been established, in order that they might contribute of their skill to the structural and decorative make-up of the house. Richardson was his architect, and the exterior of the house is therefore Romanesque, though the interior is Gothic. To most Americans of simple tastes such a creation as this huge and massive structure will seem a rather curious mode of self-expression for an artist, an extravagant monument to even so able and faithful a family of craftsmen as the Herkomers.

An interesting portion of the book is that which tells of Sir Hubert's marriage to his deceased wife's sister, for the solemnization of which union he returned to his native Bavaria and reacquired his renounced citizenship, since the law of England then forbade marriages of the kind. A curious bit of psychology was involved in this marriage, for Herkomer had not thought of asking his sister-in-law, who had been his housekeeper, to become his wife, until a bishop requested his signature to a protest against the proposed repeal of the law forbidding marriages to a deceased wife's sister. The request almost instantly set him to thinking upon the sister-in-law as a wife, and he lost little time in asking her hand.

The purely technical discussions of portrait painting, enameling, and other arts practiced by the autobiographist, occupy several chapters of the book, but hardly injure its interest for the layman, since the style is singularly lucid and engaging. Chapter XX, "The Art of Living—Confidential," is one of the most delightful in the whole volume. Here, as elsewhere, there is now and then the undertone of the controversialist, though there is no bitterness. "Lululaund," the house, claims two long chapters. It has also two of the nine illustrations to this edition of the work. The sincerity of this autobiography will commend it to all who love the truth of self-revelation.

YELLOW STAR: A STORY OF EAST AND WEST. By Elaine Goodale Eastman, Author of "Wigwam Evenings," "Little Brother o' Dreams," etc. With Illustrations by Angel De Cora and William Lone Star. Boston: Little, Brown & Co., $1.25.

Mrs. Eastman, who, it will be remembered, married some years ago Dr. Eastman, an American Indian who has since won considerable reputation as a writer concerning his own people, tells in "Yellow Star" the story of an Indian waif picked up on the field after the battle of Wounded Knee. She was brought to a New England village, and the tale tells of her school and social life among the whites, her success in formal education, and her return to do missionary work among the Indians. The tale is told in a simple and convincing fashion and so as to interest girls of from twelve to sixteen, for whose instruction and pleasure it is intended. Much of Indian custom and feeling appear here, and the spirit of the tale is wholesome and charming. The illustrations are the work of two young Indians, at least one of whom, Angel De Cora, greatly interested her instructors in the art, but it must be said that the pictures as here reproduced are singularly hard and unimaginative, though doubtless they are mainly true to the scenes and characters depicted.

GREAT BEAR ISLAND: A BOY'S STORY OF ADVENTURE AND DISCOVERY. By Arthur E. McFarlane. Illustrated by Thomas Fogarty. Boston: Little, Brown & Co., $1.50.

Those who enjoyed "Redney McCraw," and their name is legion, will be glad of another story from the same skilled hand. "Great Bear Island" is not so funny as its predecessor, but it is a tale of adventure, told with the utmost spirit, and abundantly brightened with humor. The scene is laid in a wild bit of country with an Indian reservation on one side of it and

(*Continued on page 82*)

Jack's Short Vamp Shoes

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EXPRESSING Fashion's ever-changing moods beautifully and correctly with a touch of originality to be found in no other Footwear.

Jack's New Short Vamp Models include Street Boots, Dress Boots, and Evening Slippers in all leathers, satins, velvets, corduroys and other materials at from Five Dollars the pair, upwards.

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The Original Juliet Medicated Sleeping Gloves

(Trade Mark.)

"The white wonder of Juliet's hands."
—Shakespere.

Will soften the roughest hands in an amazingly short time. They are made of finest quality chamois, and possess medicinal properties that purge the pores of impurities, stimulate circulation and nourish the underlying tissues. They restore dry, cracked cuticle to its original softness and bleach the skin. They cause Sunburn, Tan, **CHAP** and **BROKEN SKIN** to disappear as if by magic. The principle is purely scientific. When ordering give size of your regular walking glove.

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"is quite the most delightful I have ever used," says

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Sixth and Minnesota Sts., Sta. "F," St. Paul

WHAT THEY READ

(*Continued from page 80*)

a logging camp on the other. Into this wilderness are introduced the young heroes of the story, four resourceful boys, bent on scientific exploration for Indian antiquities, and upon an errand of mercy to a hapless wretch who is the constant butt of cruel tormentors. The situation is one well suited to the author's powers, and he has made a most fascinating tale of exploration and rescue. Mr. Fogarty's illustrations are excellent.

THE SICK-A-BED LADY, AND ALSO HICKORY DOCK, THE VERY TIRED GIRL, THE HAPPY DAY, SOMETHING THAT HAPPENED IN OCTOBER, THE AMATEUR LOVER, HEART OF THE CITY, THE PINK SASH, WOMAN'S ONLY BUSINESS. By Eleanor Hallowell Abbott, Author of "Molly Make-Believe." Illustrated. New York: The Century Company, $1.35 net.

Some of the humor and audacity of style that gave "Molly Make-Believe" its popularity the author has put into this volume of short stories. They are very feminine, very sentimental, very fresh in some of their aspects, but a good deal forced in most places, over-intense, and now and then strongly suggestive of Rudyard Kipling feminized. As to the story that gives title to the volume, it surely has the merit of surprising the reader, but perhaps the author does not know that a physician who should make love to a crazy woman as she lay in her bed would be expelled from his own profession, and very properly, too. Perhaps "temperament" is the word that modern clever folk would use to describe the quality chiefly employed by Miss Abbott in writing her stories, and temperament will go a great way toward making good literary work, but it will not do the whole thing. Miss Abbott sees everything through the colored glass of her own temperament, and she is a pretty close observer. She is also a clever phrase-maker, but her style is obtrusively self-conscious. Her people are over-intense, and she accomplishes her effects with an air of saying, "See how I do it." One gets tired of this after a while as the body and soul of a literary production, and hungers for some touch of reality untainted of pose or pretence.

DAY UNTO DAY. By Louis Howland. Indianapolis: The Bobbs-Merrill Company, $1.

The twenty-six short essays that make up this volume are in effect thoughtful little sermons upon a great variety of topics originally contributed by an orthodox Christian to a daily newspaper. Mr. Howland's point of view is, of course, that of the Trinitarian, but he has nothing of the theologian's arrogance. He is ready to grant much that is asserted by those who do not share his beliefs, though he puts his faith into every one of his discourses. Some of his topics are related to the doctrines or the festivals of the church. The opening essay is "The Advent Message," while another is "A Christmas Talk," and a third is entitled "Lent." Others deal with "Conscience and Intelligence," "The Problem of Prayer"—a subject which the author treats with much skill and with remarkable frankness—"Meredith's Idea of God," "Hypocrisy," "Industry and Humility," "Violence of Speech," and so on down to the final essay, which deals with "The Future Life," and deprecates the acceptance of Sir Oliver Lodge's evidence as to communications with the world of spirits. The discussion of "Doctor Eliot's Religion" is temperate, fair, and extremely interesting. As a whole the book is well worth a careful reading, even by those who are firmly established in a belief opposed to that of the author.

AS I REMEMBER: RECOLLECTIONS OF AMERICAN SOCIETY DURING THE NINETEENTH CENTURY. By Marian Gouverneur. Illustrated. New York and London: D. Appleton & Co., $2 net.

Reminiscences such as these of Mrs. Gouverneur are not often published in the United States, for the reason that few in this country have had so varied and interesting a social life as the venerable lady who wrote this book. The author was a daughter of James Campbell, a Long-Islander of wealth and distinction, and her husband was a grandson of President Monroe, who, it will be recalled, died at the house of his son-in-law in New York in 1831. An interesting misspelled letter from John Jacob Astor, congratulating President Monroe on his retirement from public life, appears in this volume.

Mrs. Gouverneur's acquaintance with society extended to New York, Newport, Long Branch, Washington and Western Maryland. Wherever she went she knew all that was most distinguished in local society, and she was widely connected with prominent families in many parts of the country. Her acquaintance in army and navy circles was very wide, and she had many distinguished relatives both North and South. She tells of social life as she knew it when fashionable society in New York lived well below Fourteenth Street, of Washington in the forties and fifties, of Newport and Long Branch in their early distinction. Her wide acquaintance with official life at Washington brought her into intimate contact with the diplomatic corps, and in New York she knew many literary men of the mid-century period. Thackeray she often met, and she tells some stories of him that seem to be new. An incident of her early married life was a residence of some years in China.

Mrs. Gouverneur evidently has a wonderful memory, for her book bristles with the most detailed account of events from the thirties of the last century to the opening of the present one. Names, dates, titles, family relationships, and other details, she lavishes with an air of the utmost certainty. It is interesting to find her paying tribute of admiration to Mrs. Rutherford B. Hayes, President Arthur, and Mr. Blaine, and at the same time to the distinguished men and women of half a century earlier. Her accounts of simple social doings in her youth are significant of the days when a couple marched arm in arm up Broadway by daylight to indicate their betrothal, of visiting Union Square when a few handsome houses were newly built on that far edge of the city, and of the time when the only first-rate restaurant in the city was George W. Browne's "eating-house." Few books of recent publication are so rich in the material beloved by those who have a taste for reconstructing the social past of communities in which they live.

MEMORIES OF THE WHITE HOUSE: THE HOME LIFE OF OUR PRESIDENTS FROM LINCOLN TO ROOSEVELT: BEING THE PERSONAL RECOLLECTIONS OF COL. W. H. CROOK, SOME TIME BODYGUARD TO LINCOLN, SINCE THEN DISBURSING OFFICER OF THE EXECUTIVES. Compiled and Edited by Henry Rood. Illustrated. Boston: Little, Brown & Co., $2 net.

This is the second volume of White House reminiscences given to the world by Colonel Crook. In the first volume the matter was in considerable measure political. In this there is little politics, and the families of the Presidents receive quite as much attention as the Presidents themselves. Mr. Rood has done the work of compiling and editing—which amounted, indeed, to actually writing whatever goes to make up the volume—with simplicity, taste, and restraint. It is a very intimate picture that we have here, mostly of simple American families called to live in a palace and to share in the doings of a formal and somewhat pretentious official society more or less ruled by absurd European notions of propriety and precedence. Nothing, however, could destroy the simplicity of these American husbands and wives, and nothing could suppress the exuberance of their active, growing girls and boys. Colonel Crook is a friendly chronicler of those with whom he was so closely associated. We see the busy and harassed head of the nation relaxing in the privacy of his home, the wives, true to their domestic instinct, interested in the housekeeping of the republican palace, the children democratically going about their youthful business. Johnson appears especially

(*Continued on page 84*)

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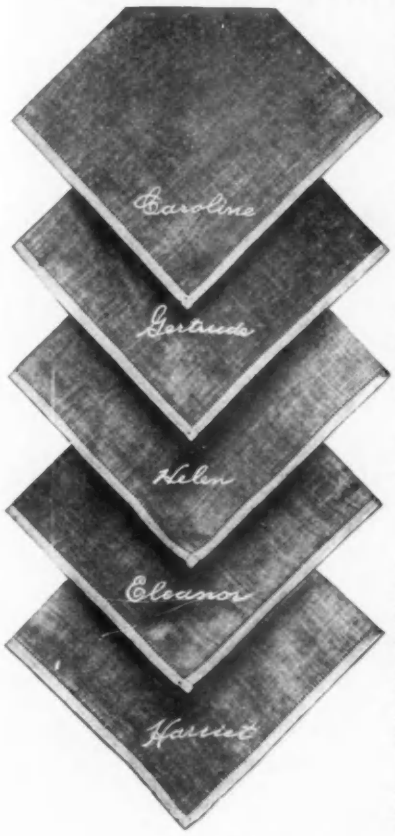

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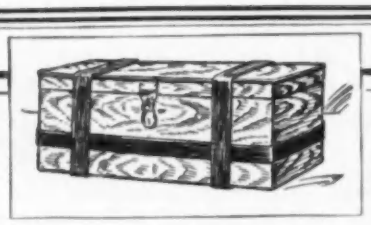

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WHAT THEY READ

(Continued from page 82)

well here, as in Colonel Crook's previous book. The Grants were evidently favorites with the chronicler, and he seems to have enjoyed the Roosevelts. Portraits of the Presidents and members of their families, and interior and exterior views of the White House illustrate a very unpretentious but decidedly interesting book.

A PERSON OF SOME IMPORTANCE. By Lloyd Osbourne, Author of "The Adventurer," "Infatuation," etc. With Illustrations by A. B. Wenzell. Indianapolis: The Bobbs-Merrill Company, $1.25 net.

Mr. Osbourne was his famous stepfather's apprentice to the art of romance, and the stepson learned of the greater man a workmanlike fashion of telling a story. Naturally enough, he did not catch the incommunicable part of the other's art, the subtlety of his style, the humorous audacity of the man, the power to give significant body and content to a romance that the uncritical reader might enjoy merely for its plot and incidents. Had the stepson been able to acquire all these things he would not have been Lloyd Osbourne, but a second Robert Louis Stevenson.

In this new romance Mr. Osbourne has told his story always with effect, at times with something like dazzling brilliancy. He has not, however, been able to make aught worthy of his distinguished exemplar. We have merely a clever and exciting romance based upon a particular interpretation of a tragic event in the history of the Hapsburgs. The inherent improbability of the thing as a whole, and of the dénouement in particular, will injure the tale for those who demand something like probability in the plot of a realistic story of contemporary life. Mr. Wenzell's illustrations are more than usually conventional.

RECENT FICTION

MARJORIE BENTON COOKE'S notion of fashionable society in New York is a bit surprising as presented in "Dr. David" (Chicago: A. C. McClurg, $1.35 net), a tale of wealth and poverty. The hero is a man who despises convention and devotes his life to the good of others. By far the best part of the story is concerned with the doings of the group who give themselves to the people of the slums. As to the gay and extravagant life of the rich, it is pictured with a raw crudity that is hard to accept. Highly colored but well-drawn pictures by Monte Crews form the illustrations.

"The Yellow Letter" (The Bobbs-Merrill Company, $1.25 net) tells of an extremely ingenious scheme for betraying defaulters into the hands of blackmailers. The mystery of the letters, which reach a great many persons and drive some to suicide, is not revealed until the last chapter of the book.

William McLeod Raine, who has written much of fictitious adventure in the West, tells a very lively tale in "A Texas Ranger" (New York: Dillingham Company, $1.25 net), dealing with the doings and sayings of plainsmen in the Lone Star State. The opening hold-up of the Texan by the girl is extremely well done in the style of the cattle country romance, and there are other characteristic scenes of approved effect. It is interesting to note that Mr. Raine employs the variety of substitutes for "said" urged upon young writers by the rhetoricians. Gleanings from a single page yield, "she laughed," "blushed the accused," "teased Miss Kinney," "flashed back the other," and "she made answer."

In Octave Thanet's (Miss French) "Stories that End Well" (Bobbs-Merrill, $1.25 net), we have a practiced writer at somewhat less than her own best, though the variety of the tales does credit to her knowledge and ingenuity. "The Old Partisan" has an unusual quality of pathos. There is excellent matter in "Through the Terror of the Law," though the negro dialect gets a little tiresome. "An Adventure in Altruria," while marked with some of the stronger characteristics of the author's work, is badly constructed and unconvincing. "The Spellbinder" is done with great spirit and realism.

George Gibbs, who wrote last year a sensational novel with a motive that is somewhat old in fiction, but with ingenuity in its development, has written now "The Forbidden Way" (Appleton, $1.25 net), a tale of New York and the West, with a husband and wife involved in misunderstandings that threaten the destruction of their union. There is a good fox-hunting scene, somewhat rare in American fiction.

In "Desmond Rourke, Irishman" (D. Appleton & Co., $1.30 net), John Haslette tells with spirit a sensational tale of adventure in South America. Rourke, the hero, is ably indicated, and the American multi-millionaire is not ill done.

BOOKS FOR THE YOUNG

"TINY Hare and His Friends" (Boston: Little, Brown & Co., $1), by A. L. Sykes (Anne Schutze), seems to show the influence of the Jungle Books, though it is addressed to younger readers than most of those whom Kipling's masterpiece has entertained. The text is almost exclusively monosyllabic, but the stories are not injured in their interest by the linguistic limitations thus imposed, and are really amusing. George Kerr's illustrations are very funny in their extremely conventional fashion. His beasts are all plantigrades, whether according to nature or not.

In "Dorothy, the Motor Girl" (New York: The Century Company, $1.50), by Katharine Carleton, we have a very modern sort of book, for it is the adventures of a girl who acquired a motor car in a prize contest, and learned how to drive it. The account of the motor girl's visit to Lexington and Concord has much interest, and ought to send pilgrims on that delightful quest, and the like is true of the narrative of the Valley Forge trip.

"Billy: His Summer Awakening" (Boston: Little, Brown & Co., $1.50) is a tale for boys of between ten and sixteen years of age, by Charles Keen Taylor. As to Billy, he was described by his father at the opening of the summer as lacking "courage, honor, and many other necessary qualities," but at the end he had begun to acquire much of what he lacked, a rather startling transformation.

"Dorothy Brooke's Experiments" (Crowell, $1.50), by Frances Campbell Sparhawk, is a story of schoolgirl life from which the love element might wisely have been omitted.

BOOKS OF VARIOUS KINDS

MRS. JOHN LANE is the happy possessor of a husband who is also a publisher, and hence her ventures in authorship are most attractively presented to the reading public. Her latest volume, entitled "Talk of the Town" (John Lane Company, $1.25), is a collection of sparkling light essays upon a great variety of topics. The lady is to be congratulated upon having improved in style and taste since the appearance of her book entitled "The Champagne Standard." There are a great many clever things in "Talk of the Town."

Robert J. Frank gives to the world a revised and enlarged edition of his "Treatise on the Law and Science of the Promotion, Organization, Reorganization, and Management of Business Corporations." The author is his own publisher; his printer is the Press of the Chicago Legal News Company. Editions of the book appeared in 1907, 1909 and 1910. It is intended primarily for business men rather than for lawyers.

"That House I Bought" (Dillingham, 75 cents) is a humorous account of domestic adventure by Henry Edward Warner. The author is a mild slangster with the current modern American form of humor, which sometimes hits the mark and now and then does not.

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Boston: 414 Boylston St.
Boston: 139 Summer St.
Boston: Court and Wash'ton Sts.
Providence: 232 Westminster St.
Pittsburg: 520-522 Wood St.
Philadelphia: 1320 Chestnut St.
Chicago: 35 South State St.
Chicago: LaSalle and Monroe Sts.
Chicago: 34-36 Washington St.
Cincinnati: Sinton Hotel
Buffalo: 350 Main St.
Buffalo: 566 Main St.
Washington: Cor. 12th and F Sts.
Syracuse: 319 S. Salina St.
Rochester: 44-46 Main St. East
Newark: 643 Broad St.
Baltimore: 18-20 E. Baltimore St.
Albany: 35 N. Pearl St.
New Haven: 914 Chapel St.
Toronto, Can: 130-132 Yonge St.
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S O C I E T Y

New York

DIED

Adams. — At Hague, New York, October 9th, Judge George B. Adams, aged 66 years.

Bliss.—October 9th, at his home, 29 East Thirty-seventh Street, Cornelius Newton Bliss, aged 78 years.

Catlin. — On October 5th, at the Albany Hospital, William H. Catlin, of New York, aged 70 years.

Hall.—At Rye, New York, October 8th, John Hoyt Hall, only son of Mr. and Mrs. Bolton Hall, aged 14 years.

Hyde.—At Richmond Hill, L. I., October 7th, Helen Elizabeth Williams, daughter of Mr. and Mrs. J. E. Hindon Hyde.

Ketchum.—On October 3rd, Anita Martine Ketchum, granddaughter of the late Morris Ketchum.

Kip.—On October 6th, at his home, 448 Fifth Avenue, Isaac L. Kip, M.D., aged 81 years.

Osgood. — October 5th, at Rochester, Minn., William H. Osgood, son of the late William H. and Marie Emilie Osgood, of New York.

Pomeroy.—At Atlantic City, New Jersey, October 13th, William L. Pomeroy, aged 84 years.

Swords.—On October 17th, Phebe Caroline, daughter of the late James R. and Ann Maria Swords.

ENGAGED

Burden-Dows.—Miss Gwendolyn Burden, daughter of Mr. and Mrs. I. Townsend Burden, to Mr. David Dows, of New York and Irvington, N. Y.

Flint-Seamans.—Miss Ruth Huntington Flint, daughter of Mr. and Mrs. George Huntington Flint, of Brookline, Mass., to Mr. William S. Seamans, Jr., son of Dr. and Mrs. W. S. Seamans, of New York.

Scranton-Chew.—Miss Maledeine Scranton, daughter of Mr. and Mrs. Walter Scranton, to Mr. Beverly Chew, of Chicago, Ill.

Shaw-Dickson. — Miss Katherine Shaw, daughter of Mr. and Mrs. Thomas Francis Shaw, to Mr. Thomas Dickson, of New York, son of Mr. Joseph B. Dickson.

Smith-Buchanan. — Miss Rosalie Milner Smith, daughter of Mr. and Mrs. Edmund Dutilh Smith, to Mr. J. Roderick Buchanan.

WEDDINGS

Baldwin-Buchanan.—In Madison Avenue Presbyterian Church, on November 15th, Mr. Charles Lansing Baldwin and Miss Adelaide Taylor Buchanan, granddaughter of Mr. William H. Buchanan.

Beers-Purdy.—At Cedarhurst, L. I., October 28th, Mr. William Beers and Miss Bertha Purdy, daughter of Mrs. B. G. Purdy.

Brady-Kelley. — On November 1st, Mr. Samuel Stansbury Brady, of Baltimore, and Miss Muriel Jerrold Kelley, daughter of Commander and Mrs. J. D. Jerrold Kelley, of New York.

Callaway-Johnston. — In the chantry of St. Bartholomew's Church, October 14th, Mr. Samuel T. Callaway, son of the late Samuel R. Callaway of New York, and Miss Helen Burrowes Johnston, daughter of the late Raymond B. Johnston, of Chicago.

Conant-Hawkesworth. — In the Grace Episcopal Church, East Orange, New Jersey, October 11th, Mr. Edmond B. Conant and Miss Eleanor E. Hawkesworth, daughter of Mrs. Robert Wright Hawkesworth, of New York.

Howard-Colgate.—In St. George's Church, Flushing, L. I., October 11th, Mr. William F. Howard and Miss Roberta Colgate, daughter of Mr. Robert Colgate, of New York.

Jones-Vander Veer.—In the Presbyterian Church at Freehold, New Jersey, on October 5th, Mr. Henry Lewellyn Jones and Miss Louise Hunt Vander Veer, of New York.

Maupin-Mackay.—In Paris, France, on October 13th, in the American Church, Lieutenant Jere Maupin, U. S. N., and Miss Margaret Mackay, daughter of Mr. and Mrs. Archibald K. Mackay, of New York.

McCallum-Lockwood. At the home of the bride's parents, on October 10th, Mr. James Ivor McCallum, of Washington, D. C., and Miss Violette Lockwood, daughter of Mr. and Mrs. Henry Benedict Lockwood, of New York.

Peabody-Allen.—At the home of the bride's parents, in South Orange, New Jersey, on October 14th, Mr. George Peabody, son of Mr. and Mrs. Stephen Peabody, of New York, and Miss Grace Evelyn Howe Allen, daughter of Mr. and Mrs. Joseph Howe Allen.

Sutton-Anthony.—In Montrose, Pa., on October 14th, Mr. Daniel V. Sutton, of Babylon, L. I., and Miss Lillie Scull Anthony, daughter of Mr. and Mrs. Alfred R. Anthony.

WEDDING TO COME

Sherman-Camoys.—At the residence of the bride's parents, on December 5th, Miss Mildred Sherman, daughter of Mr. and Mrs. William Watts Sherman, and Lord Camoys.

RECEPTIONS, DINNERS AND DANCES

Bishop, Miss Mary C. — Daughter of Mrs. James Cunningham Bishop; début during the season.

Blair, The Misses Marjorie and Florence.—Daughters of Mrs. Ledyard Blair; débutante dance, Sherry's, December 15th.

Breese, Miss Frances T.—Daughter of Mr. and Mrs. James L. Breese; début during the season.

Carroll, Miss Caramai. — Daughter of General and Mrs. Howard Carroll; début during the season.

Carson, Mrs. William Moore.—For her daughter, Miss Elizabeth Carson, débutante tea, December 4th.

Chapin, Miss Cornelia Van Auken.—Daughter of Mrs. Lindley Hoffman Chapin; début during the season.

Dahlgrén, Miss Lucy.—Daughter of Mrs. Eric B. Dahlgrén; début during the season.

Dickson, Mr. Joseph B.—For Miss Dickson, theatre dinner, at the St. Regis, October 7th.

Emmet, Miss Anna H.—Daughter of Mr. and Mrs. Robert Temple Emmet; début during the season.

Fitch, Miss Diantha.—Daughter of Mrs. Allen Fitch; débutante reception, during December.

Fraser, Mrs. William.—For her niece, Miss Sarah R. Mannice, luncheon; Sherry's, November 27th.

Henry, Miss Frances.—Daughter of Mr. and Mrs. Howard H. Henry; début during the season.

Huntington, Miss Helen Dinsmore. — Daughter of Mr. and Mrs. Robert P. Huntington; début during the season.

Johnston, Miss Noel.—Daughter of Mr. and Mrs. J. Herbert Johnston; début during the season.

Leary, Miss Annie.—Dinner and evening reception, at home, October 12th.

Ledyard, Mrs. L. Cass.—For Miss Jean Morris, December 8th, dance, Sherry's.

Malcom, Mrs. George Ide. — For her daughter, Miss Hope Malcom, luncheon; Sherry's, December 7th.

Malcom, Miss Hope.—Daughter of Mrs. George Ide Malcom; début during the season.

Manice, Mr. and Mrs. Edward A.—Reception for Miss Dorothy Manice, Nov. 29.

Morris, Miss Cora H. Hennen.—Daughter of Mr. and Mrs. Alfred Hennen Morris; début during the season.

Motor Car Touring Society.—Fifth Annual Dinner, October 9th, Knickerbocker Club.

Philbin, Miss Eugénie. — Daughter of Mr. and Mrs. Eugenia A. Philbin; début during the season.

Rice, Miss Mildred.—Eldest daughter of Mrs. William Rice; début, during the season.

Riker, Mr. and Mrs. Henry I.—Dinner at the St. Regis, October 9th.

Sibley, Miss Urling.—Daughter of Mr. and Mrs. Hiram W. Sibley; débutante ball, during the season.

Stevens, Miss Elsie.—Daughter of Mrs. Richard Stevens; début during the season.

(*Continued on page* 88)

Dennison's
TRADE MARK

Christmas Gift Dressings

Original in Style and Design
Of Superior Workmanship

SHIPPING TAGS, ADDRESS TAGS
GREETING CARDS, NAME CARDS
GUMMED SEALS, ADDRESS LABELS
"DO NOT OPEN" SEALS AND LABELS
BILL HOLDERS, COIN HOLDERS, GIFT HOLDERS
CHRISTMAS GIFT AND CANDY BOXES
COIN CASES, PACKAGE WRAPPERS
CREPE PAPERS, GUMMED RIBBONS

Before the Christmas Gift is revealed, the package has made its impression. Discerning Christmas Givers plan for this psychological moment.

Ask your Dealer for Dennison Gift Dressings

The Dennison Christmas Book, Beautifully Illustrated in Colors, is Now Ready. Copy Furnished Free on Request

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66 West 38th Street
NEW YORK CITY
Suits, Robes, Furs and Riding Togs.

Each of my customers has the benefit of a special design, suited to her individual requirements. Her suggestions as to the details of the work are carefully carried out. Each garment is made to her measure, and I guarantee that it will fit perfectly.

I have successfully solved the difficult problem of producing the highest grade work at a minimum cost. This explains why my prices are so moderate and why you receive better value at my establishment than elsewhere.

TAILORED GOWNS FROM $50
Appointments by telephone: Murray Hill 2022.

PEARLS

Frederic's new scientific Pearls

have the same delicate sheen and tints of the rare Orientals and are made in ropes or collars, mounted with clasps and barrettes of platinum or gold set with genuine diamonds in combination with Frederic's scientific Rubies, Emeralds or Sapphires.

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1912 Catalogue sent for 10 cents postage

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Chemists & Perfumers.
69. HAYMARKET.
LONDON, S.W.
ESTABLISHED 1831

Prichard & Constance, Perfumers, of eighty years' reputation in Europe, are the makers of the **Original Tonic Bath Crystals**, enjoying such favor on the other side. They now offer the

AMAMI
"Love Me"
Bath Crystals

with the greatest confidence to all lovers of a fragrant, luxuriant bath.

The **Amami Bath Crystals** soften the hardest water, making it cleansing and refreshing, and give an exquisite fragrance to the skin. No toilet is complete without them. Sold in $1.00 and $2.50 size bottles.

Amami Extract. A perfume of wonderful fascination, distinguishing fragrance, and extreme permanency. In cut crystal bottle.....$2.50 and $5.00
Amami Face Powder. Renowned for its fine texture. In brown caskets..... 1.50
Bath Dusting Powder. For use after the bath. Brown barrels 1.50
Amami Henna Shampoo Powder ..... .60
Amami Talcum. An emollient toilet powder, both antiseptic and refreshing. In sprinkler cans ..... .30

A full line of Prichard & Constance perfumes and toilet accessories are on sale in
New York—Haberman & Co., B'way. McCreery & Co., 34th St.
Boston—C. F. Hovey & Co., Summer St.
Philadelphia—Strawbridge & Clothier, Market St.

And all high-class toilet counters.

Bijou sample of Amami Extract sent on receipt of 10c. in stamps.

ARTHUR J. MORISON
Importer
43 W. 27th Street, New York City

WOMAN'S attractiveness is enhanced by beautiful hair. To possess this distinction it is essential that the scalp be well nourished and healthy. Nature's best aid in promoting the health of the scalp and the beauty of the hair is systematic shampooing with

Packer's Tar Soap

which contains pure pine tar combined with other hygienic and cleansing agents adapted especially to the needs of the scalp.

Used regularly and systematically as a shampoo, it exerts a tonic, nourishing effect on the scalp that is reflected in the lustre and growth of the hair.

Send 10 cents for a sample half-cake of Packer's Tar Soap. With the sample will be mailed you a booklet of practical information, "How to Care for the Hair and Scalp."

The Packer Mfg. Co., Suite 87 K, 81 Fulton Street, New York

(BY APPOINTMENT)

Louise & Co.

Milliners & Dressmakers

Special Importations for

Horse Show and Opera

Parisian Millinery *Model Gowns*

Evening Wraps

Travelling and Auto Coats

554 Fifth Ave., New York City

S O C I E T Y

(*Continued from page 86*)

Strong, Miss Margaret.—Daughter of Mr. and Mrs. Charles Howard Strong; début during the season.

Wyeth, Miss Frances.—Daughter of Mrs. George Edward Wyeth; début during the season.

Atlanta

WEDDING

McDuffie-Bagley.—On November 1st, Mr. Phillips Campbell McDuffie to Miss Helen Bagley, daughter of Mr. Henry Clay Bagley.

Augusta

WEDDING

Ghormley-Lyon. — On October 20th, Lieut. Robert Lee Ghormley, of the United States Navy, Pacific Squadron, and Miss Lucile Elizabeth Lyon, niece of Col. D. B. Dyer.

Baltimore

DIED

Blumner.—On October 13, 1911, Henry G., husband of Sydney Wetherall Blumner.

Hall.—On October 13th, at Ruxton, Annie A. Hall, daughter of the late Thomas W. and Elizabeth S. Hall.

Thomas. — Elizabeth, wife of the late William D. Thomas and daughter of the late Joshua Rawlings.

WEDDINGS

Baldwin-Stirling.—On October 21st, at St. Paul's Protestant Episcopal Church, Mr. Willard A. Baldwin, son of Mr. and Mrs. Summerfield Baldwin, and Miss Margaret Eyre Stirling, daughter of Mr. and Mrs. Archibald Stirling, of Wolna Farm, Harford County.

Bond-Levering.—On October 14th, at the home of the bride, Mr. B. Frank Bond and Miss Mary G. Levering, daughter of Mr. and Mrs. Edwin W. Levering.

Durant-Pendergast.—On October 18th, at the Ladies' Annex of the Metropolitan Club, Mr. Thos. Lawrence Durant, of New York, and Miss Adelaide Josephine Pendergast, daughter of Mr. J. Lynch Pendergast.

Tabb-Carter.—On October 28th, at Cudnal, near Middleburg, Va., Mr. John Mackenzie Tabb, son of Mr. and Mrs. J. Prosser Tabb, and Miss Nina Dulany Carter.

Taylor-Goode.—On October 21st, at the Roland Park Presbyterian Church, Mr. Robert Edwards Lee Taylor, of Norfolk, and Miss Lelia Stuart Goode, daughter of Mrs. Lelia Symington Goode.

Thacher-Anderson.—On October 21st, at St. John's Church, Washington, Dr. Henry Clarke Thacher, of New York, and Miss Ethel Anderson, daughter of Mr. Joseph Longworth Anderson.

Boston

DIED

Peabody.—On October 11th, at "Kernwood," Salem, Marianne Cabot Peabody, daughter of the late John C. Lee.

Putnam.—On October 14th, George F. Putnam.

WEDDINGS

Blagden-Hopkins.—On October 14th, at the Thompson Memorial Chapel of Williams College, Mr. Crawford Blagden and Miss Mary Hopkins, daughter of Mr. and Mrs. Archibald Hopkins, of Washington.

Little-Sage.—On October 11th, at the Plymouth Congregational Church, Mr. Philip Little, Jr., and Miss Ella Sage, niece of Mrs. Charles Martin.

Warren-Hamlen.—On October 10th, in King's Chapel, Mr. Edward R. Warren, of Brookline, and Miss Miriam Peabody Hamlen, daughter of the late Nathaniel P. Hamlen.

Buffalo

WEDDING

Wattles-Dunbar.—On October 14th, Mr. Raymond William Wattles and Miss Lucilla Dunbar, daughter of Mr. and Mrs. Harris T. Dunbar.

Chicago

DIED

Martyn. — On October 14th, Dorothy Martyn.

Cincinnati

ENGAGED

Foraker-Cushman. — Miss Louise Foraker, daughter of ex-Senator and Mrs. Joseph Benson Foraker, to Mr. Victor N. Cushman, son of Mrs. Edwin C. Cushman, of Bar Harbor, Maine.

WEDDING

Steele-Twitchell.—On October 14th, Mr. Frederick Lincoln Steele, Jr., of Tamworth, N. H., and Miss Margaret White Twitchell, daughter of Dr. Edward T. Twitchell, of Milton.

Cleveland

ENGAGED

Cushing-Corner. — Miss Eleanor Stockbridge Cushing, daughter of Mr. and Mrs. Arthur P. Cushing, of Brookline, Mass., to Mr. Kenneth Ranney Corner, son of Mr. and Mrs. Horace B. Corner.

WEDDING

Bacon-Meldrum.—On October 19th, Mr. Edwin Kent Bacon, of Mansfield, O., and Miss Helen Meldrum.

Minneapolis

WEDDING TO COME

Nevins-Johnson. — On December 2nd, Miss Louisa Macalister Nevins, daughter of Mr. Howard W. Baker, and Mr. Francis Jewett Johnson, of Chicago.

New Orleans

WEDDINGS

Buck-Hosmer. — On October 26th, at Christ Church Cathedral, Mr. Charles Francis Buck, Jr., and Miss Mary Jones Hosmer, daughter of Mrs. William Francis Hosmer.

Burke-Moore. — On October 16th, at Mater Dolorosa Church, Mr. William P. Burke, Jr., and Miss Gwendoline Margery Moore, daughter of Mrs. Evelyn Byrd Moore.

Edwards-Fabacher.—On October 10th, at the Church of the Holy Name of Jesus, Mr. John Henry Edwards and Miss Cecile Fabacher, daughter of Mr. and Mrs. Lawrence Fabacher.

Graveley-Wenhold.—On October 18th, in Bethlehem, Pa., the home of the bride, Mr. Richard Cowlan Graveley, of La Grange, Ill., son of Mr. and Mrs. Frank Porcher Graveley, and Miss Lila Wenhold, daughter of Mr. and Mrs. Charles H. Wenhold.

Harrison-Waguespack.—On October 11th, at St. Philip's Church, in St. James Parish, Mr. Benjamin J. Harrison, son of Mr. and Mrs. Lee S. Harrison, and Miss Lea Waguespack, daughter of Mr. and Mrs. Raymond Waguespack.

Iselin-L'Engle. — On October 18th, in Paris, France, Mr. Adrian Iselin, second, of New York, son of Mr. C. Oliver Iselin, and Miss Madeleine L'Engle, daughter of Mr. and Mrs. William J. L'Engle.

Kennedy-Richardson.—On October 18th, at the St. Louis Cathedral, Mr. Gerald Stephen Kennedy and Miss Aline Genevieve Richardson, daughter of Mr. and Mrs. Thomas R. Richardson.

Penn-Chalaron.—On October 19th, at the residence of the bride's uncle, Mr. Stephen Chalaron, Mr. David Bagley Penn and Miss Celine Chalaron, daughter of the late J. A. Chalaron.

Warner-Pierce. — On October 14th, at Grace Episcopal Church, Mr. Ralph Melville Warner, of Canont, O., and Miss Fannie Brickell Pierce, daughter of Mr. and Mrs. James A. Pierce.

WEDDING TO COME

Davidson-Taylor.—On November 18th, at St. John's Episcopal Church, in Montgomery, Ala., Miss Florence Jurey Davidson and Mr. William Buck Taylor, son of Mr. and Mrs. Richard V. Taylor.

Pasadena

WEDDING

Shaw-Nevil.—On October 11th, at Hotel Gotham, New York, Mr. Roy A. Shaw, of Chicago, and Miss Hannah I. Nevil, daughter of Mrs. William Stanton.

(*Continued on page 90*)

"Carter's Underwear please"

There is one test of "Carter's" you can make very easily—

The Test of Your Eyes.

Simply ask to see a "Carter" garment the next time you look at underwear.

That first glance will show you that it has a character quite unlike any other underwear you have ever seen.

Such fineness and softness of fabric, such beauty of finish, such exquisite silk trimmings are to be found in Carter's alone.

Then ask the saleswoman what she can say of Carter's for comfort, fit and wear.

All grades, silk to cotton. Also for Infants and Children, and for Men.

Send for this
SILK CORSAGE SACHET

It is made from our new silk fabric, with silk crocheted trimming, and filled with a rare sachet powder imported exclusively for us. Makes a beautiful little gift. Sent for ten cents in stamps. Address Dept. D.

The William Carter Co. — TRADE MARK — Needham Heights, Mass.

Berthe May's

MATERNITY CORSET

Insures ease and comfort, supports and preserves the figure

By simply mailing a request to Berthe May, a booklet on "Her Corsets" will be sent you free of charge. This booklet contains valuable information on how to dress during the maternity period. Also hints and rules on hygiene which every woman should read.

The superiority of Berthe May's maternity corset is attested by prominent physicians, who use it in their own families and prescribe it among their patients.

Because of special adjustment features this corset can be worn before and after the maternity period. It wears longer than the regular factory made corsets, as it is made to fit your figure, *thus proving a real economy.*

(The personal attention of Berthe May is given each customer, local or mail order.) By a perfected measurement system, satisfaction is insured on all mail orders.

Prices $5. and up.

Write for booklet No. 14 on "Her Corsets."
BERTHE MAY, - - 125 W. 56th Street, New York

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we are offering
"The Ideal Knot"
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Bleached and faded hair restored
Especially drab and reddish shades
JOHN & CO.
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ESTABLISHMENT
PELLERIN
Tailors to Gentlewomen
Showing exclusive models from the leading houses of Paris
FIFTY WEST FORTY-SIXTH STREET

GREAT BEAR Spring Water
It's Purity has made it famous

50 ENGRAVED CARDS OF YOUR NAME $1.25
COPPER PLATE IN CORRECT SCRIPT
The quality must please you or your money refunded
SAMPLE CARDS or WEDDING INVITATIONS UPON REQUEST
SOCIAL STATIONERS **HOSKINS** 926 Chestnut Street PHILA.

C. G. Gunther's Sons

Established 1820

Furs

Short and Long Coats, Muffs and Neck Pieces in all the desirable furs.
Imported models and models of our own design.
Fashion Booklet sent on request.

391 Fifth Ave. New York

DISTINCTIVE MONOGRAMMED CHINA

WHITE AND GOLD

A hostess of discriminating individual taste will invariably select our imported china tableware, noted for its beauty and superb style characteristics—made by the most skilled labor obtained abroad.

Christmas Specialties: Monogrammed 100-piece dinner sets, $52.50; 56-piece luncheon sets, $32.50; 20-piece breakfast sets, $14.50; punch sets, $30; toilet sets, $12; chocolate sets, $13.50; salad sets, $8.

All Open Stock. Use freely our excellent Mail Order Department, it is at your service.

The Art China Import Co., 32-34 W. 20th St., New York

"The Money I've Wasted with Dyeing Establishments

—would have bought me several new gowns—but we live to learn. The other day I visited a friend who had just renewed her last season's wardrobe with Diamond Dyes. The results she got were as good as any dyeing establishment's work I ever saw. And the difference in the cost was amazing. Yesterday I made my first experiment with Diamond Dyes—I am simply delighted. Never again will I patronize a dyeing establishment."
(Signed) *Mrs. George Wagner, Ottawa, Ontario.*

New life, as well as beautiful coloring is given to everything "dyeable," through

Diamond Dyes

There are two kinds of Diamond Dyes—one for Wool or Silk, the other for Cotton, Linen, or Mixed Goods. Diamond Dyes for Wool or Silk now come in **Blue** envelopes. And, as heretofore, those for Cotton, Linen, or Mixed Goods are in **White** envelopes.

Here's the Truth About Dyes for Home Use

Our experience of over thirty years has proven that **no one dye** will **successfully** color every fabric.

There are two classes of fabrics—**animal fibre fabrics** and **vegetable fibre fabrics.**

Wool and **Silk** are animal fibre fabrics, **Cotton** and **Linen** are vegetable fibre fabrics. "**Union**" or "**Mixed**" goods are 60% to 80% Cotton—so must be treated as vegetable fibre fabrics.

Vegetable fibres require one class of dye, and animal fibres another and radically different class of dye. As proof—we call attention to the fact that manufacturers of woolen goods use one class of dye, while manufacturers of cotton goods use an entirely different class of dye.

For these reasons we manufacture **one class** of Diamond Dyes for coloring Cotton, Linen, or Mixed Goods, **and another class** of Diamond Dyes for coloring Wool or Silk, so that you may obtain the **very best** results on EVERY fabric.

REMEMBER: To get the best possible results in coloring Cotton, Linen, or Mixed Goods, use the Diamond Dyes manufactured especially for Cotton, Linen or Mixed Goods.

AND REMEMBER: To get the best possible results in coloring Wool or Silk, use the Diamond Dyes manufactured especially for Wool or Silk.

Diamond Dyes are sold at the uniform price of 10c per package

Valuable Books and Samples Free

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you that famous book of helps, the Diamond Dye Annual, a copy of the Direction Book, and 36 samples of Dyed Cloth—Free.

WELLS & RICHARDSON CO.
Burlington, Vermont

THE MODISH STATIONERY

(Continued from page 32)

So charming have these monograms become that they are now veritable works of art. The colors employed are exquisite, the most pleasing effects being secured by using two or three shades of one color with an embellishment of gold or silver, preferably the latter. The method by which the water colors are applied produces an enameled appearance, while the touch of metal supplies the contrast.

Dainty, indeed, is a monogram of silver upon a paper of faintest turquoise combined with two harmonizing shades of blue. Equally effective is one of white upon a pale gray ground, surrounded by a darker mat, without any touch of metal. One of the recent developments of the use of metal on stationery is the silver monogram upon mourning stationery. The mild grayish lettering tones up the black border and thus lessens the somberness that this stationery usually carries.

GOOD STYLE MARKING OF MEN'S STATIONERY

Of course the foregoing suggestions in the marking of stationery apply only to that of women. The prevailing custom for men's stationery is still the address only (home or club), in Roman or block letters, placed in the right corner or in the middle. A stationer who deals in some of the exquisite French productions announces a fad for the initials in the left corner—but this has not been generally adopted.

As for the country-home stationery, two forms have been about equally favored this season. When the telephone, telegraph, railroad station and town name vary, it is certainly a convenience to have all of these indicated in some way; and whether one has these words printed in full in Roman letters, or indicated by means of tiny engravings of a telephone, a telegraph pole, and a railroad train, is a matter of personal choice. The place for the name of the house, the town, and the state is, as heretofore, in the right corner.

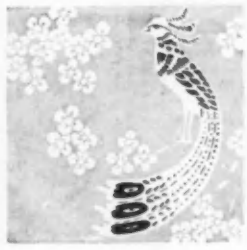
IN THE CUBBY HOLES OF THE DESK

No one will deny that an item of utmost importance in the equipment of the desk is the all-useful correspondence card. This accessory is more than ever in demand. It is made to match all grades of paper. A new development is the double card, which folds once, to fit the envelope, and admits of double the space for writing. How welcome this will be to the voluble one who can never find room on the usual card for all she wants to say!

Another idea which is gaining favor is the use of the lined envelope now so fashionable in all the centers of Europe. It had its rise in the thin foreign-correspondence paper with its little tissue lining, and has now, in self-color or harmonizing tint, been adopted for heavier grades of paper for general use. Some stationers object to this lining as unnecessary except on the very thin papers. Others apply it to lawnettes, while in some French tinted envelopes it is quaintly inserted as a separate envelope, attached inside and at the bottom. Pale blue tissue in a white envelope is a frequent combination, and in tinted papers one sees a darker self shade appearing as the lining.

FASHION IN TYPE FOR CARDS

As in other lines of the stationery department, there seems to be diversity as to the prevailing type to be used for wedding and reception invitations, at-home, visiting cards, etc. A concensus of opinion, however, leans toward the use of the shaded Roman letters. Sometimes the upper-and-lower-case Roman type is employed, presenting a legible sheet that is very attractive. Second to this is the shaded Old English, a style that has many features to recommend it. Still another type, which is particularly graceful, is the shaded Stuyvesant—a modification of the Caxton lettering. Script, which is inexpensive, and which, because it is impossible of imitation in print, has a distinction quite its own, is always in good form.



INDIVIDUALITY IN CHRISTMAS CARDS

In replenishing stationery in the fall, one must not forget an appurtenance that will assume important proportions as the Christmas season draws near. The individual, personal greeting for the Christmastide or New Year has become a not-to-be neglected custom. This year the new ideas in this line leave nothing to be desired. The cards must be ordered in advance, sometimes as early as October, if one selects from English samples.

Of the domestic cards, there are simple stamped ones or those showing Christmas scenes and bearing gilt greetings. On the inside the name of the sender is engraved. Or, if the English cards are preferred, there are Egyptian greetings, usually translations of Egyptian hieroglyphics, with fitting colored illustrations, which are specially appropriate since the system of thus remembering friends originated with this ancient race; or there are exquisitely colored scenes and views, and facsimiles of masterpieces from the National Gallery of London, printed on rough parchment paper or upon Japan paper, and mounted on a heavier mat and tied with ribbon. Each of these cards is indeed a work of art, and so gives an added value to the message within.

The giver's individuality is most shown in the cards that present views of the home or grounds. They are made from photographs and are colored according to the suggestion of the owner. As a memento of a visit, or simply a remembrance from the sender, these cards are apropos and interesting.

S O C I E T Y

(Continued from page 88)

Philadelphia

WEDDING

Henry-Hanson.—On October 21st, at Calvary Church, Germantown, Mr. Alexander Henry, Jr., and Miss Virginia Whipple Hanson, daughter of Mr. and Mrs. Ellis M. H. Hanson.

WEDDING TO COME

Powell-Brown. — On November 21st, at St. Peter's Church, Miss Gladys Eleanor Powell, daughter of Mr. Wilfred Powell, and the Rev. Percy James Brown.

Pittsburg

WEDDINGS

Barber-Arundel.—On November 2nd, at Trinity Protestant Episcopal Church, Mr. John Keble Barber and Miss Edith Arundel, daughter of the Rev. Dr. and Mrs. Alfred W. Arundel.

Norton-McCutcheon.—On October 12th, at the home of the bride's grandfather, Mr. William Taylor, Mr. Allen Trumbull Norton, son of Mr. and Mrs. Edward Loudon Norton, of New York, and Miss Louise McCutcheon, daughter of Mrs. John Lindsay McCutcheon.

Wells-Turner.—On November 4th, at the home of the bride's parents, Mr. Albert G. Wells and Miss Rebecca Turner, daughter of Mr. and Mrs. J. J. Turner.

Witherow-Jacobs.—On November 4th, at the Hotel Schenley, Mr. David McG. Witherow, son of Mr. and Mrs. William Witherow, and Miss Myra I. Jacobs, daughter of Mr. and Mrs. Myer N. Jacobs.

Providence

ENGAGED

Chipman-Colt. — Miss Dorothy Chipman, of Winnipeg, to Mr. Roswell C. Colt.

WEDDING TO COME

Peck-Chaffee.—On November 22nd, at the First Congregational Church, Miss Carolyn Lyman Peck, daughter of Mrs. Walter A. Peck, and Mr. E. S. Chaffee.

Raleigh

WEDDING

Rose-Lacy. — On October 11th, at the First Presbyterian Church, Mr. Charles Grandison Rose, of Fayetteville, and Miss Irene Lacy, daughter of State Treasurer and Mrs. B. R. Lacy.

You Can SEE that These Are Not Ordinary Dates

They are Dromedary Dates and are more fresh and delicious than any you ever ate. As children, we did not stop to consider that dates exposed for sale in big boxes could not be very fresh and clean. We "just loved" them for the sweet, rich flavor which is so peculiarly their own.

Dromedary Dates
From the Garden of Eden

are packed in such a way that the original flavor is preserved as though the fruit had just been picked, while all possibility of dirt and germs is absolutely removed. In them you get dates as they should be but seldom are.

Such dates make children of us all. Their eating delights as candy, while food analysis shows them more nourishing than bread. Get a box and learn how good dates can be. They are sold at most grocers and fruiterers, or

Special-sized Sample Package Mailed on Receipt of 10 cents

Besides affording delicious eating, Dromedary Dates lend themselves to the making of some very novel and nourishing dishes. We are issuing a new cook book that describes one hundred different ways in which it is possible to serve Dromedary Dates. A card to us with your dealer's name and address will secure you this UNIQUE COOK BOOK FREE.

The Hills Brothers Co.
Dept. V
Beach and Washington Sts., New York City

Importers and Manufacturers of "Dromedary" Dried Fruits

Mark YOUR Linen
WITH
CASH'S Woven Name Tapes
Neater and Better Than Marking Ink

A. Cashwoven

Your Name can be woven in red, blue, black, navy, green or lavender. Guaranteed fast colors
ORDERS FILLED IN A WEEK

TRADE MARK

Samples, etc., sent free on request. Orders can be placed through any dry goods store.

PRICES:
12 doz., $2.00 6 doz. $1.25

J. & J. CASH, Ltd.
507 Chestnut Street
So. Norwalk, Conn.

A. E. Rock

23 West 38th Street New York
Phone 946 Murray Hill
A Smart Shop with
DISTINCTIVE STYLES
In Evening and Dancing Frocks, Dinner and Bridge Gowns, Trotting Dresses, Waists and Tea Gowns Evening Wraps, also Motor and Traveling Coats.

Fox-Stiefel & Co.

Motor Apparel and Dress Furs.

Invite Special Attention to their Elaborate Showing of

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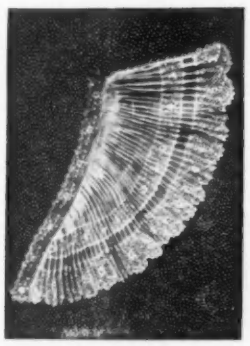

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M U S I C

An Extract from Arthur Symons's Eulogistic Essay on Vladimir von Pachmann—the Famous Russian Pianist

VLADIMIR VON PACHMANN commences the American season, which he says will be his last, in a concert at Carnegie Hall on November 20th. The program includes portions of the Chopin repertoire of this strange, towering artist, who once inspired from Arthur Symons one of the most poetic, sympathetic, critical essays in the English tongue. This essay was reprinted in part from an English publication, at a time when von Pachmann's health was despaired of, and it was feared that Americans might not again have the privilege of hearing him play, and it has been incorporated in the volume of Symons's essays called "Plays, Acting, and Music." Since Mr. Symons has, after the true Wildean theory of criticism, created, in his review of von Pachmann, a bit of art not second to the pianist's, it will not be amiss, perhaps, to give it here, not only for its own sake, but because it represents the highest possible appreciation of von Pachmann's genius.

Von Pachmann exists on terms of perfect equality with Chopin's music

"When I once wrote about Pachmann that he is the greatest living pianist, because he can play certain things better than any other pianist can play anything, I am convinced that I was strictly accurate," he writes. "I have heard him again, at St. James's Hall, in a recital of nothing but Chopin music, and nothing but the best of Chopin. There were the Funeral March Sonata, the First Ballade, the Fantasia, the Berceuse, the most beautiful of the Nocturnes (Op. 37, No. 2), an exquisite valse; there were three mazurkas, three preludes and two études. There were encores, interspersed with conversation, and there was the horrible *tour de force* of playing two pieces at the same time. Chopin's music, unlike most other piano music, exists on terms of perfect equality with the piano. And Pachmann, unlike most other pianists, exists on terms of perfect equality with Chopin's music. I have heard pianists who played Chopin in what they called a healthy way. The notes swung, spun, and clattered, with a heroic repercussion of sound, a hurrying reiteration of fury, signifying nothing. The piano stormed through the applause; the pianist sat imperturbably hammering. Well, I do not think any music should be played like that, not Liszt even. Liszt connives at the suicide, but with Chopin it is a murder. When Pachmann plays Chopin, the music sings itself, as if without the intervention of an executant, of one who stands between the music and our hearing. The music has to intoxicate him before he can play with it; then he becomes its comrade, in a kind of very serious game; himself, in short, that is to say, inhuman. His fingers have in them a cold magic, as of soulless elves who have sold their souls for beauty. And this beauty, which is not of the soul, is not of the flesh; it is a sea-change, the life of the foam on the edge of the depths. Or it transports him into some mid-region of the air, between hell and heaven, where he hangs, listening. He listens at all his senses. The dew, as well as the raindrop, has a sound for him.

"Pachmann gives you pure music, not states of soul or of temperament, not interpretations, but echoes. He gives you the notes in their own atmosphere, where they live for him an individual life, which has nothing to do with emotions or ideas. Thus he does not need to translate out of two languages: first, from sound to emotion, temperament, what you will; then from that back again to sound. The notes exist; it is enough that they exist. They mean for him just the sound, and nothing else. You see his fingers feeling after it, his face calling to it, his whole body imploring it. Sometimes it comes upon him in such a burst of light that he has to cry aloud, in order that he may endure the ecstasy. You see him speaking to the music; he lifts his finger, that you, too, may listen for it not less attentively. But it is always the thing itself that he evokes for you, as it rises flower-like out of silence, and comes to exist in the world. Every note lives, with the whole vitality of its existence. To Swinburne every word lives, just in the same way; when he says 'light,' he sees the sunrise; when he says 'fire,' he is warmed through all his blood. And so Pachmann calls up, with this ghostly music of his, the innermost life of music. I do not think he has ever put an intention into Chopin. Chopin had no intentions. He was a man, and he suffered; and he was musician, and he wrote music; and very likely George Sand, and Majorca, and his disease, and Scotland, and the woman who sang to him when he died, are all in the music; but that is not the question. The notes sob and shiver, stab you like a knife, caress you like the fur of a cat; and are beautiful sound, the most beautiful sound that has been called out of the piano. Pachmann calls it out for you, disinterestedly, easily, with ecstasy, inevitably; you do not realize that he has had difficulties to conquer, that music is a thing for acrobats and athletes. He smiles to you, that you may realize how beautiful the notes are, when they trickle out of his fingers like singing water; he adores them and his own playing, as you do, and as if he had nothing to do with them but to pour them out of his hands.

"The art of the pianist, after all, lies mainly in one thing, touch. It is by the skill, precision and beauty of his touch that he makes music at all; it is by the quality of his touch that he evokes a more or less miraculous vision of sound for us. Touch gives him his only means of expression; it is to him what relief is to the sculptor or what values are to the painter. To 'understand,' as it is called, a piece of music, is not so much as the beginning of good playing; if you do not understand it with your fingers, what shall your brain profit you? In the interpretations of music all action of the brain which does not translate itself perfectly in touch is useless. You may as well not think at all as not think in the terms of your instrument, and the piano responds to one thing only, touch. Now Pachmann, beyond all other pianists, has this magic. When he plays it, the piano ceases to be a compromise. He makes it as living and penetrating as the violin, as responsive and elusive as the clavichord."

THE MAISONETTE—AN IDEAL CITY HOME

(*Continued from page 37*)

The wooden hand rail of the stairs (the treads of which are covered with old red velvet carpet) is upholstered in velour in this same red. Some good English coaching prints are effectively hung against the stone-colored background of the wall.

THE DINING ROOM AND KITCHEN

The dining room is furnished in mahogany, the rich shade of red in the Oriental carpet on the floor supplying the color motif for the scheme. The room is particularly livable and homelike, with many pictures and quaint and interesting pieces of rare china, all evincing that it is more than a mere dining room to this home. The guest room is deftly treated in soft old-rose and ivory tones, and characterized by the same sunny brightness as the other rooms. The kitchen is in blue and white, and all the woodwork has been done over in white enamel.

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ART NOTES

Exhibition of Well-Known Painters at the Montross Galleries—The Winslow Homer Collection at Worcester

A REPRESENTATIVE collection of modern American paintings was placed on view as a sort of informal opening of the exhibition season at the Montross Galleries late in October. Eleven painters, all of established reputation, filled the small gallery with seventeen listed paintings and four sketches by Childe Hassam, which were not named.

Of these, there were two portraits, and three groups of figures against more or less predominating backgrounds. The rest were landscapes, and suggested the inquiry, raised by Birge Harrison, as to whether Americans are not soon to find their stronghold in presentations of the out-of-doors.

"LADY WITH A FAN" SHOWS EXCELLENT COLOR

T. W. Dewing's "Lady with a Fan" represents the artist as considerably better colorist than draftsman. The familiar angularity of the subjects most affected by Mr. Dewing is here given with a peculiar, aggressive charm, due, perhaps, to the slightly conventionalized pose, and the sense of dramatic strength indicated in the figure. The foreground and background color is rich and beautiful, and the delicate blue draperies are painted in with splendid technical execution.

Hugo Ballin's "Mary," the other portrait, is in Mr. Ballin's well-known manner, which implies a limpid, clear light effect, and rather stupidly painted shadows. "The Water Wheel," by Mr. Ballin, is far the better canvas of the two. It is a scene at Tunis, finely decorative, and flat enough in treatment for mural purposes. Here again Mr. Ballin falls into the error of losing the relation between light and shadow, but the flaw is not so serious in this canvas as in the portrait.

CHILDE HASSAM HAS THREE CANVASES, ALL EXHIBITED BEFORE

Childe Hassam shows three canvases, none of them new, which show his broken-color idiom at its worst. He does catch the sunlight in the "Village Street at Lyme," and impales it on his sun-showered trees with something of his early felicity, but the "June Night" and "The Hudson in Midwinter," the one dull and somber, and the other confused, betray that lessening of nice care in his work which has grieved the critics of Mr. Hassam's work for several years.

Two delightful landscapes are shown by Alexander Schilling, the one called "Uplands," which has been exhibited before, and a newly completed canvas called "Lowlands." The latter is full of atmospheric beauty, a sort of half-visible mist which suggests low-lying meadows, and shrubbery nests for fireflies. The other, the "Uplands," is in a rare, pure air in which the two trees of the middle distance stand in sharp relief. These two pictures show the poet, as well as the technician. In form they are astonishingly simple, with never a trick of composition to aid the artist in his contrast of the two. The significance of the one is in the rarefied quality of still, high air it breathes; of the other, in the impression it gives of resting close to earth, bathed in the earth vapors.

STRENGTH AND BEAUTY IN HORATIO WALKER'S "FIRST SNOW"

"The First Snow," by Horatio Walker, is a big, strong piece of work. It enwraps in the glaring whiteness of a snowy day, the picturesque group of a Canadian girl driving two sturdy bullocks to their evening's rest. The disposition of the background lights is contributory to the feeling of vigorous strength imparted by the canvas.

W. L. Lathrop's formal brushstrokes give to his work a strikingly individual charm. His "Road near the Sea," "Twilight," and "Pasture and Cornfield," all new, are done with a simple palette, the few important colors laid on with a studied precision which is able almost to conceal itself. His simplicity is a sharp reproach to Elliott Daingerfield, for instance, whose canvas, "A Golden Afternoon," is absurdly affected, and deservedly unsuccessful. Mr. Daingerfield is evidently of the impression that the more nearly one approaches the method of landscaping employed in the early eighteenth century, the more clearly one is entitled to honor in the twentieth.

D. W. TRYON'S "MORNING DEW" A DELICATE, POETIC LANDSCAPE

Henry C. White's "December" is well painted, and D. W. Tryon's "Morning Dew" is that, and more. Mr. Tryon, too, has the perception for poetry which the great landscapists have been unable to do without, and in this latest canvas there is a delicate charm, a hint of early-morning romance.

Gari Melchers presents an interesting work, far from his beaten track. His rosy, round babies and placid mothers give place, for once, to a genuinely fine landscape called "Snow." A group of old farm buildings beams under a driving snowstorm, the whole seen through the wintry traceries of a weatherbeaten tree. J. Alden Weir's "Ploughing for Buckwheat" completes the collection.

The four sketches by Childe Hassam are done in an alien method, with a limited color scheme, and long, sweeping, concealed brushstrokes. His best effect is in the thumb sketch of New York from across the river.

THIRTEEN WINSLOW HOMERS FOR THE WORCESTER MUSEUM

THE Bulletin of the Worcester Art Museum announces the acquisition and proper housing of a group of thirteen water colors by Winslow Homer, a collection that almost excels, and certainly equals, that recently acquired by the Metropolitan Museum. The first of these paintings was made in 1883, the last in 1904. Many have been on exhibition in the great yearly showings of Philadelphia, New York and Boston. All are well known. The list includes "Prout's Neck, Rocky Shore," "Prout's Neck, Surf and Rocks," "Boys and Kitten," "Old Friend," "Sunset, Gloucester," "Saguenay River, Lower Rapids," "Lake St. John," "Light House," "Rum Cay, Bermuda," "Coral Formation," "Bermuda Settlers," "Fishing Boats, Key West," and "In a Florida Jungle."

FOR THE HOSTESS

(Continued from page 78)

the entire shell, then shred with a fork and let it stand awhile in the icebox before adding to the other fruit. The flavor of the whole mixture is vastly improved by this, but much depends on the quality of the pineapple.

The rock crystal and silver centerpiece shown at the top of page 78, consisting of five connected flower-holders, is most effective for the dainty dinner, especially when filled with the new Taft roses, that are delicately pink in color, combined with feathery ferns.

The tall silver centerpiece attracts one with its simple, satisfying proportions. The small baskets of silver are for bonbons, and these should be filled in tints to correspond with the flowers in the vase, and in taste to harmonize with the dinner. Too often the bonbons are at war with the food in taste, and wine-flavored candies, for instance, are not always the most desirable to serve. Every point should be considered in planning for the dinner party.

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FASHION DESCRIPTIONS

PAGE 40

LEFT FIGURE.—Strikingly effective gown of trained white satin with a chiffon tunic in a lovely shade of dahlia red, embroidered in crystal and silver. The left shoulder is draped in white chiffon and the right shoulder is covered with the richly embroidered red chiffon, which forms a deep pointed revers in the front.

MIDDLE FIGURE.—Fascinating frock, having a white satin foundation hung with a double tunic of pale green chiffon, which is worn by Miss Hammond in the second act of "What the Doctor Ordered." The lower tunic, being of one thickness, serves to blend the white satin with the deeper green of the double tunic. The bodice is of double chiffon. Crystal bead fringe edges the double tunic, and the narrow girdle is of crystal beads.

RIGHT FIGURE.—Distinctive costume of white satin veiled with blue voile, having all its draping edges outlined with a widely hemmed border, veiling green satin, which crosses below the waist-line at the back. The girdle and sleeve-bands are of green satin trimmed with triangles of rose brocade outlined in black velvet, and finished with small pearl discs. A long band of rose brocade extends in front from the low-cut neck to the hem, and the bottom is trimmed with squares of embroidery and pearl discs. The poke hat is of shirred cream muslin, trimmed in roses and blue velvet ribbon.

PAGE 44

LEFT FIGURE.—Loose-fitting tunic gown of amethyst velvet bordered with a narrow band of black fox. The underdress is in olive green velvet. The Oriental embroidered motifs on the upper part of the tunic are in several colors. Pattern cut to measure; $4.

MIDDLE FIGURE.—Stunning wrap of heavy gray velvet with broad band of trimming in silver lace mounted over purple satin. The deep round collar is of chinchilla fur. Pattern cut to measure; $3.

RIGHT FIGURE.—Fetching blue serge frock built on long svelte lines. Tiny covered buttons and buttonholes outline the front closing of the gown. A double ruffle of finely plaited white organdie finishes the neck, and a broad band of deep pink silk girdles the waist, finished by a fringed side sash. The slash at the left side of the skirt bottom is an innovation in the new French models. Pattern cut to measure for $4.

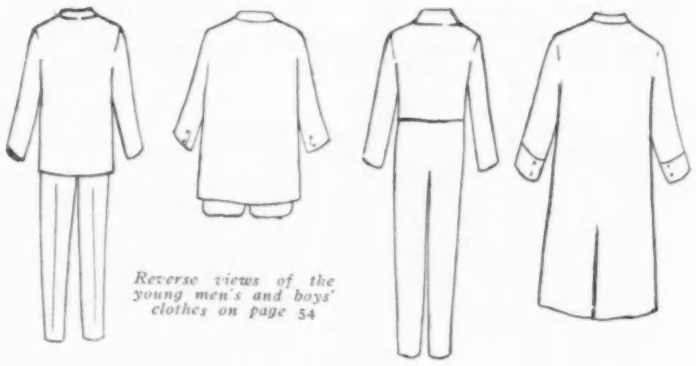
Reverse views of models shown on page 56

PAGE 56

LEFT FIGURE.—The mourning costumes shown on page 56 are in excellent taste and are typical of gowns for correct mourning wear. This one is of black crêpe de Chine. The surplice waist with its large collar is untrimmed except for the crape-covered buttons which finish it, and also trim the skirt. The yoke and cuffs are of black net. The hat is of black crape smartly fashioned in the new mounting trimming effect.

MIDDLE FIGURE.—All-white mourning gown, for dinner wear, designed in crêpe de Chine, embroidered in white silk dots. The yoke and sleeves are of chiffon and the girdle is of silk cord weighted with tassels. Girlish hat of white crape, simply trimmed with a large, soft bow.

RIGHT FIGURE.—Extremely smart costume of special mourning crape. The lines of the coat are especially good and the draping of the skirt most graceful. Wide, dull silk fringe trims this model. Cleverly draped hat of black crape faced in white crape.



Reverse views of the young men's and boys' clothes on page 54

Reverse views of models Nos. 1 and 3 on page 54

Reverse views of the three models shown on page 40

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NEW YORK WASHINGTON SAN FRANCISCO

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Woven to Special Order

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They are made of the finest quality of wool in a variety of handsome, durable weaves, such as

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"R & T DOLLAR PRINCESS"

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ROGERS THOMPSON GIVERNAUD CO.
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A REVELATION to every woman is the marvelous

Peetz Front Lace Corset

The Highest Art in Corseting

Physicians earnestly recommend it, because it is the **only** corset which **places** and **holds** all vital organs in their proper positions, promoting health and comfort.

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Our **READY TO WEAR** Corsets create such a **perfect** and **fashionable** figure that they **excel** all other **so-called "made to order"** corsets sold at exorbitant prices.

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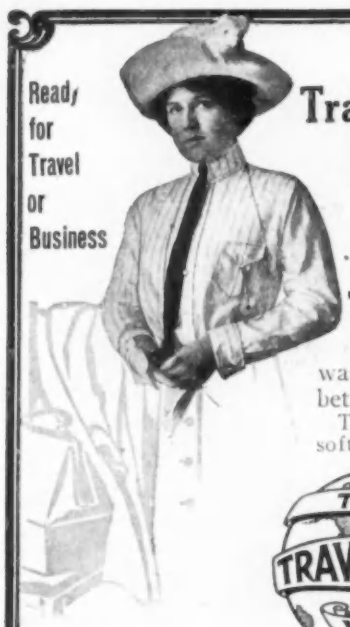

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Earrings

of Platinum and Gold in the very latest designs. Fitted with screw backs for unpierced ears. Made exclusively by us.

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Money back if not pleased.
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Regular Bottle Rieger's Flower Drops
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$1.00 **STOP FRETTING**
Over your Xmas Presents

The most desirable, most suitable, and least expensive of all CORRECT GIFTS is a dainty

"LENOX" Combination Xmas Box Sent to any address prepaid and insured for ONE DOLLAR

Contents of Box designed for MEN:
(1) 3 pairs 6 months guaranteed "Lenox" Hose, choice Black, Tan, Navy, Gray Value - . $1.00
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ALL FOR ONE DOLLAR. Total Value $1.75

Contents of Box designed for WOMEN:
(1) 3 pairs 6 months guaranteed "Lenox" Satin Finished Lisle Hose, Black or Tan, Value $1.00
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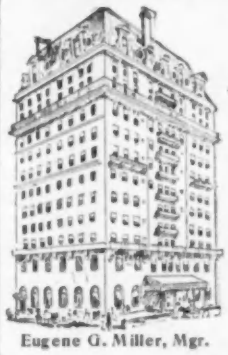
Don't forget to state size and shades desired
We refer to Dun's, Bradstreet's, or any bank in New York City.
LENOX SILK WORKS, Dept. 27, 5 W. 31st St., N. Y.
We need good Agents



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335 Rooms
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Rooms $2.00 per day up. Room and Bath, $2.50 per day up. Suites of 2 to 6 Rooms.

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NOBLESSE OBLIGE

[Under this title Vogue is now publishing a series of articles showing the various methods that women and men of social distinction employ in relieving the conditions under which the less fortunately placed, exist.]

NEARLY a half-century ago—forty-eight years, to be exact—the plea of defenceless and defrauded women for protection was responded to by a group of chivalrous men, thus bringing into existence the Working Women's Protective Union, one of the most helpful of modern philanthropies. It was the contractors of Civil War times who, by cheating the poor women who worked on the government uniforms, goaded their starving needlewomen into protesting against the hardships these employers forced upon them by the non-payment of their just wages. A working man, Daniel Walford, took the first step towards securing these women their wages. He undertook to obtain a public hearing for them, and in order to insure its success, solicited the attendance of several distinguished men, one of whom was Moses Beach of the *Sun*. As a result of the meeting, a committee of working women, and a subcommittee of the men present, were appointed to confer about a plan of relief and to report at a subsequent meeting.

THE UNION AND ITS FRIENDS

The joint committee, after cross-examining many workers and being assured by them that they could get along if only they were always paid for their work, decided that the most immediate and practical form of relief would be to establish an organization that would stand between the conscienceless employer and the victims of his greed and dishonesty. It was finally decided to found the Working Women's Protective Union, the first president of which was Chief Justice Charles P. Daly. Among his successors have been John G. Wolfe, James W. Gerard, Samuel Willets and H. H. Moore, and the present incumbent, Dr. Henry D. Chapin. A most necessary officer of such an institution is a woman superintendent, and the infant society was so fortunate as to secure, in this capacity, the volunteer services of Mrs. Katherine Brooks. In a short time the office was taken over by the assistant, Mrs. Martha W. Ferrer (now Mrs. M. J. Kemp), who has administered it down to the present time.

The Union is largely indebted for its continued efficiency as a protection to the wage-earning woman, to the devoted service of John H. Parsons, who has gratuitously rendered professional service in thousands of cases, besides serving as secretary of the Union. Mr. Parsons has continued in his good offices in both capacities down to the present time. What this drain on the time and service of a man of many interests like Mr. Parsons means, can be readily appreciated. He is an example of the very busy person who can always find time for one thing more, and of the dedication of great talent and influence to the service of humanity—a service distinguished by sincerity, effectiveness and modesty.

CONCILIATION AND SELF-HELP

Although the name of the organization has a somewhat militant flavor, its aim is distinctly conciliatory; the effort is always to bring employer and worker together in the presence of a Union official. The matter is thoroughly threshed out with the object of avoiding court procedure and, if possible, of re-establishing friendly relations between the disputants. It is not until all methods looking to a peaceful settlement have been exhausted, that legal measures are undertaken. It must not be inferred that these carefully arranged preliminaries imply any undue delay in righting the wrongs of these women clients. Long experience has made the administrative officers expert in estimating individuals and situations; they need no prolonged interviews to aid them in determining what is best to be done in individual cases. If conciliatory methods fail, the case is prepared for trial and vigorously pushed to a finish. Many thousands of employers have found to their cost in money and in jail service, that the Union is, in very fact, a protective one for the defenceless woman wage-earner.

PATIENT WORK WITH FOREIGNERS

We begin to have some idea of the amount of labor involved in this kind of philanthropy and of the heavy demands it makes upon the experience and judgment of the executive department, when we learn that most of those seeking aid at the present time are from the immigrant class and their immediate descendants, who, almost to a woman, are unskilled and unaccustomed either to clear thinking or intelligent exposition. Experience with thousands of this class has brought to light certain features common to nearly all such cases, and with these as a basis, patiently conducted investigation finally lays bare the actual facts of the case. It is the personal and friendly contact with experienced officials at the headquarters of the Working Women's Protective Union that constitutes one of the most valuable adjuncts of the philanthropy. These poor and, for the most part, ignorant women find, often for the first time in their experience, that these strangers take a friendly interest in them and their troubles, that they are qualified to advise intelligently, and that they have the ability, if need be to enforce claims by means of the courts, without expense to their clients. That the Union is both needed and appreciated is attested by the fact that, in the forty-eight years of its existence, 676,758 women and girls, an average of 15,000 a year, have come within the circle of its influence.

It is not safe to infer from these truly appalling figures that the chivalry of man is dealt a death blow; for among the greatest offenders are women employers in the dressmaking business, who, in consequence of an overstocked labor market, are enabled to dictate hard terms to the army that besieges them for employment. It is because many of these do not live up to the terms which they themselves make, that hundreds of girls and women are obliged to invoke the aid of the Union against them. The only workers whose claims are not considered are the domestic servants, for these are supposed to be well equipped, financially, to cope with any injustice done them.

Among the kinds of cases most frequently undertaken, are those of actresses who go out on the road with one-night companies, or, as they are called, "comedy companies." Many of these ventures come to grief, and the unfortunate players are obliged to come home "on their trunks," as they express it, meaning that they have pledged their wardrobes for railway fare. They land in New York, not only penniless, but with their very means of livelihood—their costumes—in pawn. To them, as to other classes, the Union is of inestimable service; large numbers of swindling managers are made to pay the salaries which they had hoped to keep for themselves.

CRUEL SWINDLING

The number and meanness of the petty swindles perpetrated on women whom employers regard as defenceless, almost passes belief. Imagine refusing to pay a girl the money due her because she repulses an insulting proposal and resigns her position! The amount involved is often pitifully small—sums as insignificant as fifteen cents have been recovered in court for poor women to whom the few pennies were an important matter. In fact, the amounts for which suits are entered in behalf of defrauded workers are, except in the rarest of instances, extremely small. A glance over the well-planned records shows that claims of 50 cents, $1.50, and like amounts, are frequent, whereas those ranging from $10 to $25 or over, are comparatively rare. As a distinguished jurist has pointed out, although the courts are open to all alike, "the fee at the door is so heavy that the pale-faced woman breaks her heart outside," knowing full well that she is wholly unable to pass its barrier; nor could she obtain the good offices of any lawyer to help her, were it not for the Union. She had absolutely no means of defence.

(Continued on page 100)

The New Low Bust Brassiere

Be sure this label C & H *is attached to each garment*

"A Finish for the Figure"

Style 733 — $1.00
Trimmed back and front with dainty swiss embroidery; fastens in front with rustless hooks and eyes. Sizes 32-48 bust measure.

C & H Brassieres are the product of manufacturers that meet the requirements of present-day fashions in Corsets and Dress. Style 733 (illustrated) is our idea of what is best in brassieres, to be worn with low bust Corsets.

There is a vast difference between C & H Brassieres backed up by long practical experience in brassiere designing and manufacturing, and those "sewed together" without any idea of correct construction, proper shaping, etc.

Get all there is in brassieres by asking your dealer for the C & H Brassiere, style 733; if he cannot supply you, notify us.

Our illustrated catalogue of Brassieres by request.

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The NEW "De Long Reducing Corset" scientifically reduces and defines the waist and affords a slightly curving hip shape—as demanded by current fashion.

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A marvel in corset excellence used and recommended by the foremost fashion authorities.

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PURE WHITE SAPPHIRES

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Our Pure White Sapphires are of such dazzling brilliancy that their only rival is the genuine diamond. Their remarkable lustre is everlasting, will wear forever, being extremely hard, and their cost 1/20 to 1/30 that of diamonds.

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The exquisite beauty of our WHITE SAPPHIRES, their ideal play of color, with resplendent flashes from their smooth facets appeal to all lovers of high grade Jewelry.

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Five per cent. allowed for cash with order. **POSTPAID**
Send postal or express money order, bank draft or registered letter; or sent c. o. d., with privilege to examine. We also have them set in platinum lined and *all* platinum diamond mountings at moderate additional cost.

Ring Gauge mailed free.

UNSET various colored Sapphires. Fancy colored precious and semi-precious stones. Estimates gladly furnished on special design Jewelry. *Descriptive illustrated price list and literature by mail FREE.* Write for it today.

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LaWalohn Corsette

"The Garment that Breathes"

This improved Brassiere fits over the corset, overcomes all flesh bulging and corset ridges, and holds the bust firmly, in smooth, graceful lines all the time.

Being made of fine, linen mesh materials, La Walohn is delightfully light and hygienic, and the Walohn boning keeps the garment in permanent shapeliness.

You cannot appreciate the figure improvement afforded by La Walohn Corsette, until you have seen it and tried it on. $1.50 and $2.00. Other B & J (Bien Jolie) Brassieres in batiste, embroidery, etc., sell at 50c. upward.

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TRADE MARK

Consult your dentist regularly and always use SANITOL

Exquisitely Dainty—

A Sanative Measure

Bright eyes, rosy cheeks, coral lips—and now for the final touch to unspoiled beauty,—glistening, ***white*** teeth.

The pure, unacid mouth and the clean, sound teeth that influence these things are best preserved by

SANITOL
POWDER OR PASTE

There's the very freshness of youth about the nice cleanness and cool, delightful after taste of these most efficient tooth preparations. The use of either by young or old—anybody and everybody—is the longest step towards an assurance of sound, white teeth and a pure, clean mouth.

R Keep the mouth and teeth clean and free from acidity with Sanitol Powder or Paste. You can depend on them. Do not neglect to go to your dentist at least once a year—two times is really preferable. The result is bound to be tooth health.

Trial Size Package

of Sanitol Powder or Paste, Face Cream, Talcum Powder, Sanitol Liquid or Shampoo sent free on receipt of your dealer's name and address and 4c to pay postage and packing.

Sanitol Chemical Laboratory Co., St. Louis, Mo.

NOBLESSE OBLIGE

(Continued from page 98)

Some typical cases that were found in the early days of the Union, and are duplicated every year, are as follows: A poor seamstress, engaged by a private employer at a small wage for daily work, is one day asked if she has seen a $5 bill, that, it is claimed, had been left upon the table. The worker knows nothing of the matter and says so, whereupon the employer flies into a rage and sends for a police officer, who subjects the defenceless woman to the humiliation of being searched. Although the money is not found upon her, she is discharged and a two days' wage which she had earned is denied her. The Union took up the particular case we have in mind, investigated it, and pushed it to the cost of the heartless employer, who, instead of the original bill of less than $2, was compelled to put out a sum many times that amount, for the costs of the suit were charged up to her.

A favorite form of swindling appears to be to get a certain amount of work done, scarf-making, for instance, or any other of the many industries that women carry on in the homes, and then to decline to pay for it on the pretense that it is not well done, although the workers are experienced and skilful. The Union rescues many a hard-earned dollar from employers of this class for women who are the sole support of sick children, disabled husbands, or old parents. Another way of defrauding the poor is never to pay in full for the completed work, so that the balance in favor of the woman often aggregates a considerable sum. When the gentry who practice this contemptible trick are brought up with a sharp turn by the Union, they sometimes deny any knowledge of the complainant; at other times they endeavor to compromise by paying a part of the claim. They are both surprised and disgusted when the Union hales them to court, and with its always adequately prepared case, compels them, not only to admit the facts, but also to pay the full claim, with court costs and interest added. Nothing, apparently, exceeds the fertility of the conscienceless employer of both sexes, in inventing new schemes to swindle the poor worker out of dimes as well as dollars.

EMPLOYMENT BUREAU

Besides collecting wages due and aiding poor women by counsel, the Women's Protective Union has been instrumental in the passage of laws which give special protection to all working women.

An important department is the Employment Bureau, through which 57,524 women and girls have, at one time or another, found employment. Nearly all who seek work, whether matrons or maids, are unskilled foreigners whose ranks are constantly increased, and since the majority of trades and commercial pursuits are seasonal, their wage is both small and intermittent. When the Union began its work, employment bureaus for women were practically non-existent, whereas now several agencies are devoted to assisting working women to help themselves. In its rôle of collector, also, the Union does much far-reaching and important work. This alone should make its appeal for support meet with generous response.

The principal officers are Dr. Henry D. Chapin, President; John T. Willets, Vice-President; John H. Parsons, Secretary and Attorney; J. Howard Wright, Treasurer; Mrs. M. J. Kemp, Superintendent. Among the Directors for the current year are Joseph H. Harriman, Charles A. Sherman, Edward P. Dickey.

WHAT SHE WEARS

(Continued from page 38)

noted. (See left-hand illustration on page 38.) The trimming consists of a hanging front panel embroidered in rich Oriental tones of gold, green, and shades of orange, and is attached low on the corsage, falling free to knee depth. The neck is cut pompadour, and the fitted sleeves reach the elbow and are edged with narrow gold fringe. A striking feature of the gown is the train, which is a separate panel caught part way down the back and then falling free in a sweeping square end. The Oriental head-dress to be worn with this superb creation is of pale yellow silk, finished with a wonderful aigrette rising directly in front and clasped with a jeweled ornament.

FUR SUITS AN INNOVATION THIS SEASON

Striking among the novelties of the season are the whole suits of fur, which seem assured a prominent place in the wardrobe of the woman of fashion. The French have put forth many handsome models of cloth or velvet combined with fur; often the skirts have a trimming band reaching to the knees and the coats are all but covered by wide draping revers of the fur, so that it seems but a short step to the entire suit of fur. Such a costume has a jacket in hip length, while the skirt reaches well up under the coat length, meeting the upper tunic of silk or cloth. A remarkably chic suit designed by a well-known French house was of taupe fur modeled on these lines, the coat being entirely of fur and having broad draping revers, while the skirt was attached at the hip-line to an upper tunic bodice of heavy crêpe silk in taupe color wrought in dull gold embroidery.

Mme. Bernhardt introduced the fur suit years ago when she first came here, arriving prepared for untold rigors of climate, in a costume of Persian lamb. On her last appearance recently she defied the elements in a costume of gray squirred fur. A lovely, soft, pliant fur like broad-tail constitutes a formal costume of great richness.

REGAL MODELS OF ERMINE AND WHITE PLUSH

Many evening wraps are designed in white, foremost among which is the regal unmarked ermine affair, using the tails only in the fringes for the broad, draping revers. White brocaded velvets, or a soft, smooth plush with a silvery sheen reflecting the faintest, most elusive, opalescent tints, make wonderful wraps with trimmings of rich, soft fur.

SUPPLE MUFFS AND STOLES OF ERMINE BANDS MOUNTED ON CHIFFON

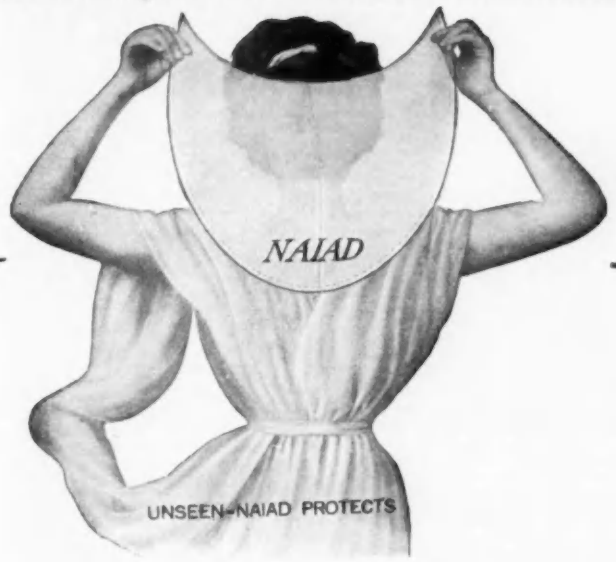
In the small furs lovely sets of ermine are made up in a new conceit, that is, showing the wide muff and broad, draping stole made of bands the width of the animal mounted close together in long strips on black chiffon and finished across the ends of the stoles with fringes of the ermine tails. A wonderfully supple effect is given by such a stole winding the shoulders gracefully in a soft, clinging fashion and sweeping into flexible, yielding lines.

MADAME CASIMIR-PERIER IN HER NORMANDY HOME

(Continued from page 108)

toque, her face delicately shaded by the wide Henry II plaited velvet ruche. Made of taupe-colored velvet ribbon, measuring ten or twelve inches in depth, it fastens closely in the back with neither ends nor rosette. Taupe-colored velvet covers the brim of the toque, and shapes the flat Empire bow posed at one side. The muff is simply huge! As Madame Simone lifted it from its box to show it to me, with her twinkling smile she said, "Is it not like a garment in itself?" The under part, thick and soft, made of the lovely taupe brown velvet, is much frilled at the ends under the odd, spotted fur, and an immense bow, jauntily set criss-cross at one end, follows the shape of the small bow on the toque. Similar in form, and also enhancing her delicate beauty, is the taupe velvet toque deeply banded with spotless ermine, pictured at the foot of page 19. Two long, slender feathers of unequal length, shaded in emerald green and taupe, curve jauntily backwards. She wears quite a different aspect in the immense hat on page 20. Its wide brim is covered with white plush, soft and thick as fur; it is faced with black velvet, and black velvet covers the round crown, banked at the back by a great, black, spreading Paradise feather. Under its sombre shade her reddish hair, which she wears folded about her small head, gleams golden.

"The Crowning Attribute of Lovely Woman is Cleanliness"



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ODORLESS HYGIENIC

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. **It does not deteriorate with age** and fall to powder in the dress—**can be easily and quickly sterilized** by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. *Every pair guaranteed.*

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The Highest Class ever Sold at the Price

Brown Silk Cloth Top
With Tan Russia Calf Vamp, and Pearl (Riveted) Buttons, Correct Short Vamp, and High Arch.

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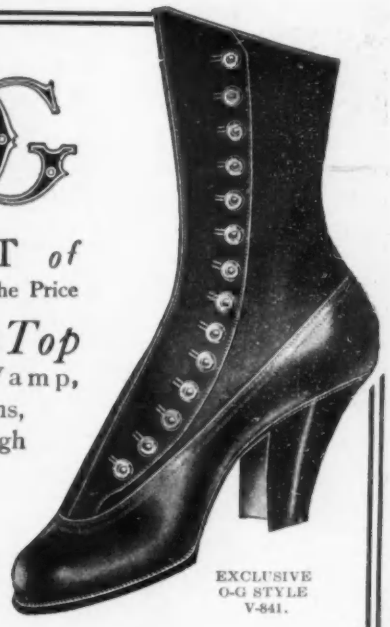

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¶ Save much tiresome Christmas Shopping by ordering me to do it for you—let me be your personal representative in New York. My services will cost you absolutely nothing and in addition I will save you twenty per cent of the price you yourself would have to pay for the same purchase. I buy Jewelry only—precious stones, gold or silver-ware and leather goods.

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MALVINA CREAM
"The one Reliable Beautifier"

Positively relieves Freckles, Sun-burn and all imperfections of the skin, and prevents wrinkles. Does not *merely cover up*, but *eradicates* them. **Malvina Lotion** and **Ichthyol Soap** should be used in connection with **Malvina Cream.** At all druggists, or sent postpaid on receipt of price. **Cream, 50c. Lotion, 50c., Soap, 25c.** *Send for testimonials.*
Prof. I. Hubert, Toledo, O.

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BEADS FOR BAGS AND CHAINS, Canvas, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.
EVERYTHING YOU CAN THINK OF IN THIS LINE
that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.
YARNS JEWELS
WHOLESALE & RETAIL

Worth model, of white charmeuse, with beaded panel; corsage of white tulle and beaded net. Copied for $95.

Mme. Oates

is prepared to execute to your measure the

Latest Models from Paris

for Autumn and Winter wear as adopted by the greatest designers.

A smart afternoon toilette and a lovely waist are illustrated below. They are two of the leading models in my collection.

Special Information

Patrons living at a distance can order by mail, as I have made a specialty of making gowns without fitting. It will be a pleasure to show you my collection, which includes the latest models by—Callot, Doucet, Worth, Drecoll, Francis and others.

My establishment is in the center of the fashionable shopping district — midway between the Hotels Plaza, Ritz and Belmont.

Tailor Waist

White satin with filet lace underlaid, veiled with midnight blue chiffon cloth. Yoke and collar of shadow lace. $25.

Mme. Oates
50 East 40th Street
near Madison Ave.
New York
Telephone 4257 Murray Hill

Dr.
J. PARKER PRAY'S
TOILET PREPARATIONS
No. 1932 Guaranteed under the Food and Drug Act, June 20, 1906.

ROSALINE

The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

HY-GEN-IA
FACE POWDER

A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin.

Flesh and White. 50c. a box.

CREAM VAN OLA

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth.

Boxes 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

Send stamp for illustrated booklet

Dr. J. Parker Pray Co.
Established 1868
12 E. 23d St., N. Y. City
Sole Manufacturers and Proprietors.

Where to get

Exclusive Furniture AND Decorations

FURNITURE and draperies of surpassing beauty, in designs that are absolutely exclusive, may be seen at the store of Walter E. Hunt, in Philadelphia.

Some of the world's rarest treasures in house decorating — both from foreign and domestic sources—are there, together with special designs made by Hunt workmen.

Plans for interiors will be submitted, including decorations and entire furnishing, plain and decorative painting, tapestries and upholstery.

Long experience in buying, assembling and arranging, assures you work of highest quality at reasonable price. You can have your home beautifully furnished with the best of materials at very moderate cost.

No catalog is issued. If impossible for you to visit Philadelphia, write for appointment. Representative will call anywhere east of the Mississippi.

Walter E. Hunt
1615 Chestnut Street
Philadelphia

SMART FASHIONS FOR LIMITED INCOMES

(*Continued from page 42*)

A USEFUL HAT FOR THE MOTOR

A hat that is smart and yet at the same time small in size is indispensable if one goes about much in an open motor. Even if you do not possess a car, when your friends call to take you to luncheon or bridge you must be dressed so that the run will not deposit you at the home of your hostess in a hopelessly disheveled state. A big hat will never cease to annoy and tease in a motor, while one can take infinite comfort in headgear that sets firmly and compactly, and in which one can arrive as smart and well groomed as when one left home. Among the new French importations a model was noted that could be very easily copied at home. The frame is a simple bonnet shape coming well down over the ears and at the back of the neck; it is five and a half inches deep and seven inches across the flat top, and is covered with soft taffeta in king's blue. At the middle of the crown this is gathered in like a rosette, and around the edge there is a milliner's band of the silk, then another gathered piece and a finishing fold at the edge. The silk around the sides of the hat is laid in flat folds, and over the whole thing there is a mob cap of two thicknesses of black net, which around the face finishes in a two-inch plain hem, the net being only slightly fulled. As a finish to this airy little chapeau a collar of skunk fur is set straight around, just under the fulness of the mob, the fur being about two inches wide. Directly at the middle front is a cluster of the tiniest roses imaginable in white silk crêpe—just three, set very close together and finished off with a wee spray of maidenhair fern.

This hat is good style for teas, luncheons and bridge; either in the color scheme described, or in one adapted to the frock it is to accompany. Dark purple would be pretty in this model, also green in a combination of several shades. A variation of it, also very chic but somewhat more elaborate, shows the wire frame covered in cream Venetian lace. After the addition of the black net and the fur, a pert bow of king's blue uncut velvet ribbon is perched on the left side—low down, however, so that neither loop nor end shows above the crown, for it would not do to break the squat outline of the hat. It is quite a fad with well-dressed Parisians to top the costume with just such a combination of airy materials, with only a bit of fur to bring it up to winter regulations. They have much charm when contrasted with the heavy appearance of the usual cold-weather models.

CIVET FUR A NEW TRIMMING FANCY

Nothing gives a more up-to-date appearance to the costume than a touch of this fur, which many people do not know by name—the long, rather coarse, brown pelt with bold white markings. It is very striking and can therefore be used only sparingly. When chosen for a motor or driving coat, it should belong only to the woman who has a number of wraps in her wardrobe. Just a bit of it is quite delightful, and it is seen on all sort of costumes, in combination with cloth and velvet, or again with diaphanous chiffon and satin novelties in muffs and shoulder wraps. A small piece of it will smarten up a coat or retrim a hat, and the fact that it is too conspicuous to be used in large quantities makes economy go hand in hand with good taste. A French set trimmed in it was altogether lovely. The great muff of black chiffon over white was mounted on white satin, and had strips of civet inside the ruffles at the end and a collar of it on the broad fichu cape.

AS SEEN BY HIM

(*Continued from page 33*)

entire suite at a fashionable hotel or restaurant, the sending out of a thousand or more invitations, the serving of two suppers and a breakfast to follow at dawn, the employment of two orchestras, and a lavish expenditure all around.

A BALL THAT LIVES IN THE MEMORY OF THE OLD-TIMERS

The giving of a débutante ball at one of the restaurant or hotel suites is not new. Winter after winter this custom has been followed since the days of the full glory of the second Delmonico Assembly rooms at Fifth Avenue and Twenty-sixth Street. One of the dances which lives in the recollection of those who are about to bring out their girls this year, was that given by the late Mr. Robert Hargous for his sister, Miss Sallie, now Mrs. Woodbury Kane. It was an apple-blossom ball, and small trees and branches in bloom made the Assembly rooms a bower of spring beauty in January. Today there are so many more millionaires that a single splendid entertainment hardly fixes itself upon the memory.

NEW YORK'S HISTORIC MANSIONS FAST DISAPPEARING

One word more of reminiscence. The old Van Beuren house on West Fourteenth Street is to be pulled down. It has long been a landmark in the shopping district, with its gardens and its pigeon-house and its tiny pasture. It is a good example of the stately, but not artistic, brownstone era of half a century ago. There was another residence of the same style on Broadway and Nineteenth Street—the Goelet mansion—and that disappeared in the nineties. Some of these changes now provoke regret, but the forties and fifties were not prolific of beautiful architecture. Never did a city suffer so much under the curse of ugliness as New York in that chocolate stone and stucco craze. The red brick houses and the pseudo-Greek pseudo-Colonial dwellings of the first half of the century were marvels of beauty in comparison. However, such mansions as the Van Buren and the Gerry, the old Barlow and the Catherine Wolf, the Alsop on Washington Square and the Lorillard Spencer on Fifth Avenue, as well as the Goodridge house and others, were roomy and bore a certain dignity and presence which the others in the dismal rows of the twenties, thirties and forties utterly lacked. But we have a new city now, and one which is growing daily in beauty of effect and in magnificence.

DRESSMAKING MADE EASY

Grean WAIST LININGS

(Patent Pending)

New, simple method of fitting. Stitched and boned, finished with hooks and eyes; basted above the boned portion with ample allowance for letting out or taking up. Thus the first fitting saves half day's work. Ten minutes to fit and stitch upper parts, and you have perfect fitting *Waist Lining at less cost than you could make it yourself.*

Cut on new plan, based on waist measure, bust and shoulders adjustable. Order by exact waist measure.

Sizes: 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33

Black, white and grey Percaline, $1.
White and Black Silk Corsica, $3.50.

Grean's Waist Linings are for sale

In New York: Bloomingdale Bros., Gimbel Bros., Greenhut-Siegel Cooper Co., Lord & Taylor, R. H. Macy, Wanamaker's.

In Brooklyn: Abraham & Straus, H. Batterman, Fred'k Loeser & Co., A. I. Namm & Son.

And in most of the large Department Stores in the United States. If you cannot find them at your dealer's, write to us direct. Mail orders promptly filled.

Send for Catalogue V.

Grean Shoulder Form and Pad Company
327 East 34th Street, New York

Take Care of Your Neck

Grean COLLAR SUPPORTS

(Pat. applied for)

Are the Best

Heavily covered With **Pure Silk Floss.**

No Ends to Scratch

INVISIBLE
PLIABLE
COMFORTABLE

Guaranteed Rust-Proof

Made in Black and White in following sizes: 2, 2¼, 2½, 2¾, 3, 3½, 4 inches high.

10c a package of 3
15c a package of 5

Put up in transparent sealed envelopes to insure CLEANLINESS.

Wider At One End
Narrower At The Other

Ask for them, at your dealers or write to us direct for them.

AGENTS wanted everywhere. Very attractive proposition. Write quick and secure territory.

GREAN COLLAR COMPANY
327 East 34th Street, New York

Hulda Thomas

11 West 38th St. at Fifth Avenue New York

'Phone 6241 Murray Hill.

You Are Invited To Call

Hundreds of ladies have visited Mrs. Thomas' Beauty Parlors during the past month, and have been enthusiastic in their praise, pronouncing the establishment a most complete one. Mrs. Thomas' Parlors are most conveniently located for a visit while on a shopping tour, or before attending the theater. You are cordially invited to consult Mrs. Thomas. Won't you call?

Hulda Thomas' Original Treatments

for the skin and complexion, the muscles and tissues underlying the skin, the neck and shoulders, the hair and scalp, the teeth, etc., have been practised with highest success for a number of years with an exclusive clientele. Hulda Thomas' Facial Treatment creates a lasting, rosy complexion. Single treatments at the Parlors, $2.50. Course of six, $12.00. For the convenience of patrons special departments have been added for Scalp Massage, Manicuring, Hair Dressing and Marcel Waving.

Hulda Thomas' Toilet Preparations

are well known to the readers of Vogue. Some very fine complexion creams and tissue builders are included in a list of preparations described in a very interesting book which is sent by mail without charge. In writing for it please ask for edition 3-L. Out-of-town patrons may order any preparation by mail for home use. Prompt and intelligent service assured. For a clear, transparent complexion, use Mrs. Thomas' LEMON GLYCERINE SOAP. 4 cakes by mail for $1.00.

LASHGROW TREATMENT promotes the growth of long, luxuriant lashes and perfect brows, making a plain face lovely, a pretty face entrancing. May be applied in the privacy of one's boudoir. Write to Dept. 3-L for literature and prices.

"Everything made on the premises Everything made to measure"

Lane Bryant

EST'D 1900

19 West 38th St., New York
near Fifth Ave.

Largest manufacturing retailer of all kinds of

House Gowns Negligees and Simple Dresses

Demi-tailleures, $22.50 and up.
Dancing Frocks, $27.50 and up
Afternoon Dresses, $23.75 and up
Tea Gowns, $12.50 and up
Negligees, $6.75 and up
Dressing Sacques, $3.00 and up

Appropriate Holiday Gifts of Practical Value

SEND FOR FASHION CATALOGUE.
Mail orders receive prompt attention.

Washington Heights Branch, Broadway and 163d St.

No. 834 (*as illustrated*). Comfortable loose kimono of Mattlassee, lined throughout with China silk. Hand embroidered scalloped edges, with tabs at bust and shoulders. Girdle of silk cord fastened through button hole, opening at back..... **Price $34.75**

We are Makers Exclusively of Mohairs, Alpacas and Sicilians

The Largest Mills of their kind in America

In England, the Superior Qualities of these Fabrics have made Benn's Mohairs Standard for over Half a Century.

Imported English Cloths have a name and reputation; but We Guarantee that Benn's Mohairs, made in our Greystone Mills, are Fully Equal, if not Superior, to the Same Fabrics manufactured in our English Mills.

Benn's Mohairs are made from Real Mohair, which is the long, silken fleece of the Angora goat. We comb, spin, weave and dye; every process under our entire control, and by specialized machinery.

Benn's Mohairs excel in brightness and lustre, are soft and silky to the touch, and shimmering in appearance. They retain their freshness and give lasting wear.

BENN'S ENGLAND 1860 — BENN'S MOHAIRS GREYSTONE MILLS — **MOHAIRS** AMERICA 1904

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"DIRECT FROM LOOM TO WEARER"

These Fabrics are specially adapted for women's and misses' suits and dresses, separate skirts, automobile coats, traveling wear, school dresses and other garments.

We have an extensive assortment of Weaves—Brilliantines, Plain Mohairs, Sicilians, Stripes, Cords and Mixtures.

Our Winter Selection includes Black, Blues, Greys, Browns and Greens.

Write for Free Samples

In 44 inch width prices range from 75c. to $1.25 a yard
In 54 inch width prices range from 90c. to $1.50 a yard

Expressage prepaid to your nearest Office

Benn's Mohairs are Guaranteed to be exactly as represented by sample. If any purchase is not satisfactory, it may be returned for exchange or prompt refund of money.

Give us an idea of what weaves and colors you are interested in, so that we may specially select your samples.

WE CUT ANY LENGTH

Please Address, Mail Order Dept. "V."

Joseph Benn & Sons, Inc.

Greystone, Rhode Island

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

You Can Weigh Exactly what You Should Weigh

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think I do not exaggerate when I say I have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have **Reduced** about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't Wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of woman.

A Noteworthy Display
of
RICH FURS
For Street, Motor and Evening Wear
AWAITS INSPECTION

BLAYLOCK & BLYNN, Inc.
Hatters, Milliners and Furriers
1528 CHESTNUT STREET
PHILADELPHIA

EDICTS *and* COUNTER-EDICTS *from the* FRENCH CAPITAL

(*Continued from page 24*)

The skirt, hung loose from the shoulders and trailing gracefully, was banded across the front with wide white lace *entre-deux;* and a wide shawl collar—so wide and deep it is better termed a small shawl—of the same delicate lace, fell over a long, scant manteau of bright emerald-green mousseline de soie. This graceful adjunct covered the back of the figure almost entirely and also formed the trimming on the front of the corsage, and deep crystal fringe trimmed and weighted the edge of it.

AN EXQUISITE GOWN WORN AT A WEDDING RECEPTION

At an evening reception that preceded the marriage of Mademoiselle Nathalie de Clermont-Tonnerre to Count Louis de La Rochefoucauld, among many splendid toilettes particularly conspicuous and admired were the three grouped together on page 25. Made of dull, old-gold satin, the gown on the left-hand figure is overhung with a long tunic of emerald-green mousseline de soie. It is splendidly embroidered with coarse silk mingled with tiny colored beads and shining tubes, and the wide fringe, that weights the deeply scalloped hem, is of tiny crystal beads strung close together; a narrower fringe of the same sort finishes the short, slightly puffed, gold satin sleeves. The tunic corsage, open on the sides, shows the clever cut of the under corsage and sleeves that, while in one with it, have none of the clumsiness so often deplored on graceful figures. The underdress, quite plain, drags evenly a couple of inches all around with every step, its scant folds pulling away from the feet, so that the pointed slippers, embroidered to match the tunic, form a part of the decoration.

THE FASCINATING ONE-SIDED ARRANGEMENT OF THE TRAIN

Extreme in every detail is the magnificence of the gown on the seated middle figure. Of rich yellow mousseline de soie, it is enriched with fine, close, hand embroidery of iridescent beads and paillettes. Above the heavy border, the skirt is lightly adorned with embroidery in large designs, interspersed with hanging clusters of beads. On each side the tunic is split over a panel of splendid Venise lace hemmed with wide crystal fringe; at one side the tunic points long, at the other it shortens knee high, showing more of the beautiful lace panel. A new feature noted on many new gowns is the one-sided arrangement of the train; on the left side, dropping from the belt, is one long embroidered end, trailing at that side and much longer than the train itself. Under the seal and ermine scarf that drapes her shoulders, the sleeves hang in a loose point at the back of the arm, continuing the one-sided point of the tunic. Yellow satin belts the corsage of plain mousseline de soie; half covering it is a one-sided drapery of the material of the upper skirt hemmed with bead embroidery, and an ornament of the embroidery fastens it at one side.

NEW PUFFED SLEEVES AND CORSAGE

The right-hand figure shows a real novelty hinted at a few weeks ago by the best designers—a curious, but far from displeasing, distension of the tunic, and the same pretty idea is carried out in the plan of the corsage and sleeves. Over a skirt of soft, opalescent taffeta, holding in its folds strangely fiery tones of color that quickly change to pale rose, hangs an overdress of white mousseline de soie, gathered at a round waist-line, the hem of it turned knee high, shaping a puff stiffened into place by a wired fold of palest blue satin. As the corsage and sleeves turn up to match, how gracefully they blouse a little. Of dull Saxe blue ribbon are the narrow belt and the flat Empire bow. The ribbon bands and ribbon roses that trim the underskirt and the edge of the upper corsage, are of pink and blue so pale in color they seem only reflections of the opalescent silk.

BRANDT SENDS A TRUE "BLANCHISSEUSE" OVERSKIRT TO A LOIRE CHÂTEAU

Brandt, whose last opening was one of the greatest successes of the season, sent, a few days ago, to a château on the Loire, a charming gown of creamy-white marquisette made with a *blanchisseuse* overskirt turned up in true washerwoman fashion across the front and side breadths, then left to fall straight at the back. The turned-up portion was faced with white and deep biscuit-colored brocaded silk, with faint, nearly effaced touches of black. This odd brocade appeared in the corsage, accenting touches of coral pink, and the short, straight sleeves were turned up with it.

MADAME F.

The FINE ART *of* BEAUTY MAKING

(*Continued from page 31*)

powder, which is not only very effective but very softening to the skin, and is delicately perfumed with any desired odor. It is always best to wash off a liquid cream before retiring, as it tends to dry the skin if left on, though it is perfectly harmless to use and is especially good for the hands and arms, as it does not rub off so readily as a dry powder.

VASELINE PREPARATIONS BENEFICIAL FOR THE HAIR

With the skin soft and glowing, the eye's brightness enhanced by penciled brows and shadowy lashes, milady's next thought is the care of the hair, for in these days of hatless theatre gowning and elaborate hairdressing it is especially important. Very few women are blessed with hair that will continue to retain its gloss and thickness through the manifold hardships that modern life inflict upon it, and a tonic is necessary to preserve it. There are, of course, a host of preparations for this purpose, many of them new and many that have stood in the highest favor for years. One of the very best tonics for the hair, however, is vaseline. Milady has on her table a most fascinating little French glass jar, that contains an especially fine vaseline (see illustration on page 27) and the results of its use are very beneficial. Quinine is also considered excellent and many vegetable oils, such as cocoanut, give splendid results. There are some exquisitely fragrant French preparations which are said to be entirely vegetable and are most delightfully fragrant. There are also many American makes which are excellent at much more moderate cost.

AN EXCELLENT HAIR TONIC PUT UP FOR PRIVATE SALE

The fact that the hair seems bound to fall out in the spring and in the fall of the year, causes a great deal of distress to the woman who realizes the value of luxuriant hair. There is really no cause for alarm if the proper care be taken when the first signs of falling are observed. It is necessary, however, to use a good tonic. There is an especially effectual preparation put up solely for private sale by a woman whose treatment for the hair and scalp merits the greatest praise. The effects of this tonic are really wonderful—whether the poor condition of the hair is temporary or of long standing. There is no grease to make its use disagreeable—merely a clean-smelling, refreshing lotion which sells at 75 cents a bottle. If incipient baldness has to be combated, a special ingredient is added, but the price is the same.

A FRENCH TONIC WHICH DOES NOT AFFECT DYED HAIR

A French preparation is especially prepared so that it does not affect dyed hair, and yet gives the tonic necessary, but as

(*Continued on page 106*)

10,907—Our stock for immediate wear includes models of every description

Mme. Leonard

Manufacturer of

Lingerie Gowns and Dresses
Afternoon Dresses, Simple Dresses
Street and House Dresses
Evening Gowns, Tea Gowns and Kimonos

Self-Adjustable Maternity Dress

can be worn with the greatest comfort through all stages of maternity.

It adjusts itself to all changing conditions without alterations, and absolutely conceals all effects.

It is adaptable to the finest gown or simplest dress. Can be worn in normal condition without moving a button.

Modish Maternity Gown for afternoon or evening wear.

Made of the best quality Charmeuse, trimmed with elegant silk knotted fringe 4 inches wide, lined throughout with best quality China Silk. Point de Esprit Vest.

The high empire effect gives charm and grace to the hang of the long back overskirt.

Extremely effective for evening when made with sweep or train.

Price, $52.00

With or without train.

22 West 39th Street
New York

Hand Made

Hand Made.

Children's Ankle Ties designed to permit the healthy growth of the baby foot

Sizes 5 to 8

Tan and Black Kid and Patent Leather	$2.00
White Buck	$2.50

Children's Button Shoes, broad toes, re-enforced at arch to prevent any tendency to flat feet.

Sizes 5 to 8

Tan Russia	$2.00
Black Kid	$2.00
White Buck	$3.00

Frank Brothers

The Fifth Avenue Boot Shop

224 FIFTH AVENUE, (Between 26th and 27th Sts.)
NEW YORK

Where Fashionable New York Men and Women Buy Their Footwear

MRS. CLARKE

GOWNS, HAND-MADE BLOUSES
MADE-TO-MEASURE LINGERIE

No. 182 Madison Avenue, New York
Phone 4694 Mad. Sq.

GIRL'S DANCING FROCK

College Model

An Exquisite Creation of Chiffon over Silk. Shadow Lace at neck and sleeves. Rope girdle; skirt finished with quaint puffing of Chiffon. Any evening shade. Made to measure at $35.00

THE PRINCESS COMBINATION

of Nainsook and Batiste. A perfectly worked out combination, eliminating all fulness, and conforming to the natural lines of the figure. Made to measure at $7.50

Sketches of Lingerie and Schoolgirls' Frocks on Request.

Perfect Ease of Motion!

Model 5-K
Price $5.00
Through your dealer or direct from us.

THE Crosby Corsets are the extreme of ease and comfort as well as the height of fashionable form.

They lace in front, which is essential to the style of gown now in fashion. Its close fitting requires the smoothness of contour impossible with back lacing.

The Crosby Corset retains the roundness of outline without allowing the flesh to bulge or sag at any point. It has the effect of lengthening the waist, thereby rounding the slim figure or disguising any tendency to stoutness.

The Flexo-walo boning used in Crosby Corsets is absolutely guaranteed against rust or breaking. The fabric is unique in texture as it is strong and lasting. No Crosby Corset rips or tears apart. Write for booklet with full description.

We are agents in the United States, Canada and Mexico for the *original* front lace corsets, made by Margaine La Croix, of Paris.

CORONET CORSET COMPANY
1200 Lyon Street, Grand Rapids, Mich.
635 So. Michigan Avenue, Chicago, Ill.

"Why, I want 'Kleinert's', of course"

she said to the clerk. To her, "Kleinert" was the "buy"-word for Dress Shields.

And so it is with thousands of women the world over.

For nearly thirty years, the name "Kleinert" has been a merit mark of quality. There is a Kleinert shape and size for every need. Besides—

Kleinert's are the *only* Dress Shields that can be washed in *hot* water (necessary to kill germs and remove odor) and ironed back to perfect freshness. Every pair is fully guaranteed.

Our Dress Shield Book "V" sent free on request

I. B. Kleinert Rubber Co.
721-723-725-727 Broadway
New York

If the name "Kleinert" is not on the shield, it isn't a Kleinert—The Guaranteed Shield.

THE FINE ART OF BEAUTY MAKING

(*Continued from page 104*)

each scalp requires a different treatment it is best to consult a specialist to determine which tonic would be best to use.

AN INGENIOUS DEVICE FOR APPLYING TONIC TO THE SCALP

A very ingenious little invention makes it possible to apply a tonic to the scalp without wasting any or getting it on the fingers—or even on the hair. It consists of a small glass into which the tonic is poured, and a little comb with hollow teeth and a rubber bulb on top, so that the tonic may be applied directly to the roots of the hair. (See illustration on page 27.)

Brilliantine is too well known to need mention, but it now has a rival that is said to possess all the good qualities of brilliantine, without a particle of grease.

Tonics, perfumes, even color and glossiness, may be a matter of personal choice, but no one can hope to have a good head of hair, or to keep it in any kind of order, without a really good brush. It would be impossible to give even the most cursory glance at the countless kinds and sizes of brushes that are made, but any good shop can furnish you with one that has the sort of bristles you need—wire, whalebone, short, stiff hog's bristles, long, soft, medium, or graduated. Whalebone is not, strictly speaking, new, but the quickness and thoroughness with which it will untangle a heavy head of hair is really remarkable. Combs are also a matter of choice, with the costly tortoise shell as the first choice, and ivory a second.

THE SCIENTIFIC MANNER OF PREPARING THE SHAMPOO

Every woman will doubtless tell you that she knows how to shampoo the hair, yet there are really very few who do know how to do it properly. One of the most important things is a "don't." Don't ever rub soap on the hair, for you will only clog the individual hairs, and not cleanse the scalp at all. The proper way is to make a jelly of the soap by putting it in a bowl of hot water, leaving it there for a few minutes and then letting it cool, when it will be a soft jelly. This you can put on the head and rub into a smooth lather with the tips of the fingers so that the scalp is thoroughly covered. Any soap may be used, but there are some that are especially good for the hair, such as those that have tar in them. It is much less trouble, and just as effective, to use one of the already prepared green soaps that come especially for this purpose, or one of the delightful shampoo preparations that are so exhilarating as well as cleansing. If the directions for the washing of the hair begin with a "don't," they should end with a very decided "do," for the hair must be rinsed and rinsed again until not the tiniest particle of the agent remains. This is of imperative importance and a simple and effective method to make certain is to use one of the faucet bath sprays. The more quickly you dry the hair the better, and there are many excellent appliances, in the shape of fans, hot water brushes, etc., to be had that will aid very much. Sun and wind are quick and sure, but the sun will undoubtedly bleach the hair a little.

It seems in order to tell something of the many devices for waving, curling, etc., but the subject is too large for mere mention, so it may be dismissed with the caution that a really good hairdresser is one of the very best possible investments, and if you are fortunate enough to know one it is best to go regularly and insure proper care of your hair.

CARE OF THE TEETH OF GREATEST IMPORTANCE

One of the most important departments of the toilet, and one of the most neglected aids to beauty, is the care of the teeth. We are all familiar with the marvelous discoveries of the doctors in recent years, as to the influence that our teeth have on the eyes, ears and throat, on the digestion and, indeed, on the entire system; and also as to the potent source of germ and microbe distribution which they afford. But even if we have paid scant heed to all this, no woman denies the inestimable advantages nor the great beauty, of a good set of white and sparkling teeth. Yet there are many who take little or no care of them. Like the skin, the teeth cannot be cleansed by a mere surface washing, and not even by a brushing, as we know it, and before entering on the vexed question of those great rivals—powder, paste and liquid—it is well to consider how the teeth should be brushed. Nobody, regardless of what school they follow, will deny that a good brush is imperative.

The matter of a hard or soft bristle is one of personal preference entirely, and also the shape and size of the brush, but it should be remembered in using it that the teeth grow up and down, not lengthwise, and that the proper way to brush is in the direction of the crevices. One of the simplest, but most effective, little inventions is a box containing two tooth brushes, marked plainly "night" and "morning." The bristles of each are distinctly different, and they are designed to be used before retiring, to remove any particles of food that might remain, and in the morning to cleanse the mouth from the accumulated secretions of the night. There is such a very great division on the subject of what to use that the question must be decided individually. There are powders galore, delicious ones, soft ones, gritty ones, and lathery ones. There are pastes that are every color, from the dark cherry of the well-known old English make to the snowy white of a new American kind. There are liquids of all sorts, especially one which certainly has a new claim to make, for it is insoluble in water, and being perfectly antiseptic, is said to remain in the interstices of the mouth after using, with very beneficial results. This is only one of many with equally good claims.

GOOD AND NEW AMERICAN PERFUMES

We have been accustomed to think that we must go far afield for really good perfumes or pretty settings for them, and undoubtedly that was true until a short while ago. But now some of the most attractive and satisfactory perfumes are made in America and put up in a style worthy of the experience and skill of the Old World. There is a complete line of toilet requisites, from cream to powder, put into most artistic and delicate settings, and at a price much below that of the imported makes.

It is possible to furnish your dressing table completely from this line. Perfume means many things to-day besides merely a bottle of pleasant odor. It means generally something distinctive and personal, for most women who make much pretension to being smart, adopt and retain a certain perfume which is recognized as their own. A little while ago, it was not considered in the best of taste to have a distinct perfume, but it is recognized now as a part of every woman's toilet, providing it is very delicate. The dressing table is crowded with the fascinating bottles, jars, flasks, boxes and countless receptacles which yield their breaths of intoxicating delight. It is quite the thing to have an entire line of toilet water, essence, salts, and sachet in the same color, with an atomizer and an incense burner added, and here again America comes to the fore with a very delightful assortment put up with dainty cameo labels. France sends us, as she always does, some especially charming devices, one of the loveliest of which is a spray of flowers in silk, natural size and color, and more exquisitely perfumed than the real petals, which is worn inside the corsage as a sachet. (See illustration on page 26.) There are also dainty corsage sachets made of satin or linen for the same purpose, as well as all sorts of pretty ideas for perfuming the pockets of coats, hangers in the wardrobe, and the interior of bureau drawers. (See illustration on page 27.)

THE ILLUSION OF REAL FLOWERS

One of the most exquisite, and quite the costliest, perfumes ever sent from abroad is a directly distilled extract of the flower's perfume, bottled without the addition of any spirit at all, and therefore in a concentrated form, which accounts for its costliness. It is put up in bottles with a ground-glass stopper having a long point, which extends into the extract so that it may be dropped, not poured. One drop is sufficient to perfume an entire drawer or make a bottle of ordinary cologne.

M·IZOD

Exclusive Models for the American Trade
(Wholesale Only)
M. IZOD

is now prepared to supply **ORIGINAL EVENING GOWNS** to Leading Stores in America—to one store only in each city—and American Buyers are invited to correspond or, when in London, to call.

EACH GOWN IS GUARANTEED an original creation of the highest standard, both in Quality and Finish, such as M. Izod for many years has supplied to Leading London Houses.

N. B.—In Boston, arrangements are already completed and the gowns on sale at a leading store.

Showrooms
58 Wigmore Street
LONDON.W.
England

Swope's New Slipper Models

YOU will find the newest slippers listed in our new Fall catalogue — numerous attractive styles for dress and semi-dress occasions; trimmed and plain effects. The model illustrated is a satin slipper; in black or white, untrimmed **$4.**

Can be ordered in any shade (untrimmed) with French or Cuban heel, **$5.**

Swope's Silk Hose Special in black and colors, lisle garter top and sole—extra good quality—the pair **85c.**

Write for our New Catalogue today—we show a wide collection of fashionable boots and slippers at very moderate prices. We fill orders with great promptness and accuracy, as our Mail Service Department is one of the most efficient and oldest in the country.

Swope Shoe Co.
303 N Broadway St Louis U.S.A.

Coiffure Sans Rival

A graceful and select combination of our *Beguin Chignon* with the *Meche Marie Louise*

Cluzelle Brothers

Ladies' Parisian Hair Dressers

and

Leading Hair Importers of New York

Beguin Chignon

The extremely Parisian, latest Fall design. Recommendable for its daintiness. Being made of very fluffy hair on an absolutely sanitary foundation

Transformation Pratique

Our transformation can be dressed in a number of styles, meeting the requirements of morning, afternoon and evening wear.

Returning from Paris, our collection of Hair Ornaments, Jet and Amber Combs is the most complete and without equal. It will satisfy the most critical.

HAIR DRESSING
HAIR COLORING

SHAMPOOING
MANICURING

FACIAL AND
SCALP MASSAGE

Special attention given to Gentlemen's Toupees. We make a specialty of matching grey hair.

MAIL ORDERS GIVEN CAREFUL ATTENTION

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Looks Like New

The original brilliancy of silverware will be renewed and retained by the regular use of

WRIGHT'S SILVER CREAM

Used By Over a Million American Women

Always ready for instant use—contains no grit or acid—will not scratch, wear away or mar the surface.

Soft as cream—harmless as water. A perfect polish for silverware, metalware, cut glass, marble, porcelain or enamel. Sold for 38 years.

Learn to say "Wright's Silver Cream" when asking your dealer for a silver polish

Send 6c. (in stamps) for a large sample jar

J. A. WRIGHT & CO.
190 Court St. Keene, N. H.

The Martin & Martin Bootshops in New York and Chicago offer a Shoe Service which has no counterpart in America or Europe.

It is, in every essential sense, a Custom Service, yet the Shoes are ready-to-wear. In addition to offering our customers footwear by Thomas Cort, makers of the world's finest shoes,

MARTIN & MARTIN

furnish an expert fitting service—a service that assures personal attention to the *individual* requirements of each customer. In this way, you are assured not only of fashionable style and custom quality, but, more important, you are certain of a *perfect fitting*.

At your request, we will send our Style Brochure, showing the season's models for Street, Dress and Sport, together with particulars regarding our Service-by-Post. All fittings carefully recorded, so that your future orders are forwarded within the hour. Priced at $7 upwards. Custom department in connection.

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Bootmakers for Men and Women.
New York:
1 East 35th St.
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"GRAND SOIREE"

Attracting unusual attention in **Paris and London.**

Worn by the gentlewoman for afternoon and evening dress with or without the aigrettes.

Also the **Tortillion**, the **Coronation** and **Diana Headdress** so much in vogue, and made with the finest grade of human hair, which can be bought at our parlors at exceptionally low prices, with a guarantee to every purchaser.

SPECIAL INTRODUCTORY PRICES

Basket Braids	London's Newest Reg. $15, Special	$9.95
Coronation Curls	Regular, $10 Special	$5.95
Wavy Switches	Natural, Regular. $15, Special	$9.95

Hair goods sent on approval. Money returned if not satisfactory.

Illustrated Booklet with latest creations in headdress sent free.

Manicuring, Facial Massage, Hair Dressing and Hair Treatment in our parlors day or evening by specialists.

Nova Veta Complexion beautifier guaranteed absolutely harmless, and highly beneficial in refreshing the skin textures. Makes the skin soft, velvety, and gives a healthful glow to the complexion. Price, postpaid, $1.25.

MADAME COYLE
N. W. Cor. 34th St. & B'way,
Macy's Corner **NEW YORK**

"Shoe Elegance" so essential to the well-gowned woman, is assured by the use of

Largest in Variety

Whittemore's Shoe Polishes

Finest in Quality

THE ONLY perfect preparation for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

"Gilt Edge"

For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.

"French Gloss," a smaller package, 10c.

Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.

We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

"Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes

A cleansing fluid and paste for polishing in each package. Large size 25 Cents.

"Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents.

Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*

"Elite"

Black Combination

The only first-class article for "Box Calf," Kid, "Vici Kid," and all black shoes. The ONLY polish endorsed by the manufacturers of "Box Calf" Leather. Contains oil and positively nourishes and preserves leather and makes it wear longer. Blacks and polishes. Price 25 cents.

"BABY ELITE," a smaller package, 10 cents.

If your dealer does not keep the kind you want, send us his address and price in stamps for a full size package

Whittemore Bros. & Co., 20-26 Albany St., Cambridge, Mass.

The Oldest and Largest Manufacturers of Shoe Polishes in the World.

Créme Sembrich

Read what the great singer says about this CRÈME:

"I have used the delightful Créme Sembrich, which I can recommend most highly. It cleanses and whitens the skin, and I most willingly allow you to call it by my name. I have never used a more satisfactory face cream.

Marcella Sembrich."

Trade supplied by
McKesson & Robbins
Wholesale Distributors
91-97 Fulton St., N. Y.

No. 91
Dress Slipper
Made in black satin jet beads or any material in colors to match gowns—Louis XV Heels.

Exclusive Footwear

To Your Order

Made in any design to match your gown, cloak or hat. ¶ Write for illustrated catalog V and measurement blank. Fit guaranteed.

E. HAYES

Ladies' Custom Shoes

9-11 West 29th Street
New York

Bet. Fifth Ave. and Broadway

MADAME CASIMIR-PERIER IN HER NORMANDY HOME

(Continued from page 19)

HER SECOND MARRIAGE AND HER DECISION TO CROSS THE WATER

In 1907, Madame Le Bargy separated from her husband and it was in January, 1908, that she was presented on theatrical programs as "Madame Simone." In the autumn of 1909, at Trie-la-Ville, she was married to Monsieur Casimir-Perier, the son of a president of France, who resigned his office in the turmoil of politics during the Dreyfus affair.

More than once Madame Simone has refused offers to go to America. The mystery of the sea, with her temperament as changing, as uncertain as itself, inspired her with dread, but, in spite of this, the sea tempted and finally conquered.

She goes to America, Madame Simone tells me, under a three months' engagement, with the privilege of extending it another month, and she expects also to return.

As she has a perfect command of the English language, speaking it without a trace of her native accent, she will appear in English translations of the plays she has made famous in both countries by her successes in Paris, notably Bernstein's "Le Voleur," Rostand's "La Princesse Iontaine," and "Rafela."

ALL HER COSTUMES DESIGNED BY CHERUIT

From the many beautiful toilettes, all designed by Cheruit, that Madame Simone will wear on the stage, I have selected a few that seem to me best to express the peculiar beauty, the originality, and the dainty personality of their wearer. Of palest silvery-gray météore is the one selected from "Le Voleur," and shown at the left of page 17—a gray that reflects in every light its lovely, shimmering tones. The deep cuirass corsage lapping in front and pointing deep on the sides, of the same silvery stuff, is solidly embroidered in Empire green and silver. In quite a new fashion the short skirt falls in wide, loose plaits. The adorable form of the short sleeves must not be overlooked, with the little frill drawn under a band of embroidery, and the dainty lace undersleeve.

GRAY TEA GOWN DESIGNED FOR "FÉDORA"

Designed for the third act of "Fédora" is the ravishing tea gown pictured at the right of page 18. This also is of gray, woven with shining silver threads lightly striped in white, and hung over a sheath gown of soft gray liberty satin. The long tunic of filmy Alençon lace is held in graceful, crossing folds on the bust by bands of galon richly embroidered in crystal and silver pearls, and winds spirally about the figure to the side front, where it is caught into the shining gray stuff and from thence falls softly as a border, edging the square little train.

ENCHANTMENT IN SILVER AND GREEN

Prepared for the first act of "Rafela" is the truly enchanting robe of pale gray silk gauze shown in the first sketch on page 19, and which is wondrously embroidered in raised silver flowers and foliage, and hung over liberty satin of the same delicious pearl gray. The skirt, with its graceful little train, shows a wonderfully clever arrangement of cross draping in the back. In front, the lapped edges are trimmed with galon embroidered in green and silver, and the same rich embroidery adorns the cuirass.

HADSOMELY DRAPED ERMINE COAT

The long coat intended to be worn in the third act of the same play, and shown at the right of page 17, is extremely novel in form and adornment. It is of changeable green radium silk, and the deep embroidery so oddly massed at the hem is done in marine blue silk. Besides the rather new draping of the front, a decidedly new feature is shown at the back, where a large round collar, shaped from the sleeves, covers the shoulders, drooping to the waistline. It is lightly edged with the same lovely embroidery that trims the coat, and the garment is lined with silvery-gray silk.

ODETTE'S HATS FAVORED BY MADAME SIMONE

From Odette's came several hats to make their appearance with Madame Simone in America. Is she not an enchantment in the picture with the leopard-skin muff and

(Continued on page 100)

Your Complexion Needs Protection

Gouraud's

ORIENTAL CREAM

Removes Tan, Pimples, Blackheads, Moth Patches, Rash, Freckles and Vulgar Redness. It completely clears up Yellow and Blotchy Skin giving that delicately clear and refined complexion sought and desired by every woman. It cures Skin Diseases.

When preparing for Evening Dress, it cannot be surpassed and defies detection. It makes the skin of the face and neck, the admiration and envy of everyone.

Gouraud's Oriental Cream

renders the skin like the softness of velvet, leaving it clear and pearly white. A daily necessity for the lady's toilet whether at home or while traveling as it protects the skin from the harsh winds and rains of Autumn and Winter. It is a perfect, non-greasy toilet cream and positively will not cause or encourage the growth of hair which every lady should guard against when selecting a toilet preparation. **Gouraud's Oriental Cream** has stood the test of public approval for 64 years, the surest sign of its harmless nature.

It is a comfort to know that every reliable druggist keeps **Gouraud's Oriental Cream** in stock, so that a telephone order will bring a bottle direct to your home. Or if you prefer, we will send you a bottle direct upon receipt of $1.50.

A Soft Velvety Sponge

for applying **Gouraud's Oriental Cream** is necessary to secure the best results. Too much care cannot be taken to have a soft, firm sponge of close texture that will apply the cream smoothly and evenly.

Dr. T. Felix Gouraud's Oriental Velvet Sponge

is specially imported by us from the Adriatic sponge-fisheries and represents the highest grade of sponge obtainable. Full directions for use come with the sponge, which is packed in a dust-proof box ready for use. Price, 50c. each.

Send ten cents in stamps for a book of

Gouraud's Oriental Beauty Leaves

This charming little booklet of perfumed powder leaves may be slipped into the purse, and is amazingly refreshing after exposure to wind, dust and dirt.

FERD. T. HOPKINS, Proprietor
37 Great Jones St., New York

Every Pair warranted to the wearer

No other Shield like it

DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE OMO MANUFACTURING COMPANY
Dept. 9 :: :: MIDDLETOWN, CONNECTICUT

"A Cube Makes a Cup"

A hot, delicious after-theater supper, ready at a moment's notice. No trouble, no delay, if you have

"STEERO"

(Reg. U. S. Pat. Off.)

Bouillon Cubes

Made by American Kitchen Products Co., New York

Just drop a Steero Cube into a cup and pour on boiling water from the teakettle or Thermos bottle, and you have a cup of tempting bouillon, perfectly seasoned, rich in aroma and flavor—a delicious blending of beef, vegetables and spices. No cooking, no preparation needed. Served with crisp biscuit or alone, Steero Bouillon is always appetizing. A ready refreshment for the unexpected guest. Steero Cubes add richness to soups, gravies, sauces.

Send for Free Samples

so that you may know how good Steero is. If your grocer or druggist can not supply you, send 35c for a box of twelve Cubes, postpaid; enough for twelve cups. Tins of fifty and one hundred Steero Cubes are more economical for household use.

Distributed and Guaranteed by

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Under the Pure Food Law, Serial No. 1

CHENEY SILKS

True to Fashion's demands, and wonderfully diversified, are the new designs and colorings in which Cheney Silks are now being shown. For the development of exclusive costume styles these beautiful fabrics are in high favor.

"Satin Venise"

is a new Cheney fabric of rare charm—soft, yet of substantial body and with a satin surface of subdued lustre.

Also prominent among the season's fashionable fabrics are Cheney "Shower-Proof" Foulards, Wool-Back Satins, Plain and Bordered Marquisettes, Panne Satin, Bengalines, Crêpe and Bordered Chiffons, Georgian Crêpe (new), Crêpe de Chines, Crêpe Faille Sublime, Bordered Voile.

Shown by the better stores everywhere. Look for the name Cheney Silks, which always appears on the label and is stamped on the end of each piece.

Cheney Silks include "Shower-Proof" Foulards, Florentines, Decorative Silks, Upholstery Goods, Velours, Velvets, Ribbons, Cravats, Velvet Ribbons, Spun Silk Yarns, Reeled Silks, etc., etc.

CHENEY BROTHERS, Silk Manufacturers
4th Avenue and 18th Street, New York

Quickly Prepared

Easily Assimilated

THE BEST—AND WHY

Sixty years of Cocoa Making—over half a century devoted to an industry, the ramifications of which extend to every clime—spells but one word—***QUALITY.***

From the first selection of the choicest beans to the final sealing of the specially designed can, step-by-step, day-by-day, each process is scientifically worked out with scrupulous care and patient detail.

MAILLARD'S BREAKFAST COCOA and MAILLARD'S VANILLA CHOCOLATE are peculiar to themselves. They possess in a rare degree that delicacy of flavor and high concentration of strength that always characterizes the perfect food product.

SOLD BY ALL LEADING GROCERS

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CHOCOLATES, BONBONS, FRENCH BONBONNIERES

The Luncheon Restaurant, a popular resort for Ladies, afternoon tea 3 to 6

This Illustration is one of the Imported Models shown at

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IF you're keen for something "a bit better"—a shade smarter--a mite more luxurious, than the common Sweater Coat, ask your d aler for a

Marinette
The Aristocrat of Knitted Coats

Made of *pure worsted*—knitted to shape—full-fashioned—hand-finished throughout—everlastingly shape-keeping. The most *modish* of knitted coats with a "chicness" truly Parisian. It's for *connoisseurs*.

Four hundred separate styles for men, women and children, retailing from $3 to $15, at all the best shops. Silk Coats, $20 to $75. Send a post-card for the name of a dealer near you and for our charming book F.

Marinette Knitting Mills
Marinette, Wisconsin

MATERNITY DRESS

Fashionable Models For Afternoon and Evening in Velvet, Charmeuse and Crepe de Chine.
Made to Measure **$30.00** and Up

NATTY STREET COSTUMES
For Immediate Wear in Cloth, Serge and Challie,
Made to Measure **$17.50** and Up
Expands to fit figure at any stage, No alteration for normal wear.

LOOSE FULL LENGTH COATS
Made to Measure **$21.75** and Up

LONG AND SHORT NEGLIGEES
Made to Measure **$3.00** and Up

Everything made on the premises. Everything made to measure.

Lane Bryant
ESTD 1900
19 West 38th Street
Near Fifth Ave., New York

SEND FOR FASHION CATALOG

1109 (*as illustrated*). Very dainty creation in plain challie with piping and buttons of messaline. Drooping detachable fichu of ecru embroidery or of net trimmed with lace, make this model particularly desirable. Yoke and cuffs match fichu, **$25.00.** Made in French serge, **$27.50.**

Washington Heights Branch, Broadway and 163d St.

Mildred Holland the well-known actress, *writes :*

La Resista Corset Co.,
21 West 34th Street, New York City.

Gentlemen:

Until recently, I have always had my corsets made to measure, as I found it impossible to obtain any of sufficient flexibility for my stage work.

La Resista Corsets were recommended to me. They are simply marvellous. Spirabone Stays allow perfect freedom, yet supply the necessary support the figure requires.

Needless to say I shall take pleasure in recommending La Resista to all my friends.

Yours sincerely,
(Signed) MILDRED HOLLAND.

La Resista CORSETS

yield promptly and easily to every conceivable position of the body because they are boned with our patented Spirabone — the only corset stay as flexible as the human body.

Styles for Every Figure.
At all good dealers. If your dealer cannot supply you, write to us for catalog.
In New York City at our retail store.

Fittings Free.
LA RESISTA CORSET CO.,
21 W. 34th St., N. Y.

Christmas is Coming

The Great Christmas Number of Life will be on sale at all news-stands on December 5. Printed in colors. Price 25 cents.

This picture, handsomely reproduced in colors, sent as a premium with every yearly subscription to Life.

Copr. Life Pub. Co.

BREAKING HOME TIES

Solving the Christmas Problem

Don't you want to send Life for one year to your friends for a Christmas present? While the ordinary present you send may not cost you more than five dollars, you expend about twice as much time and trouble in making an appropriate selection.

You avoid all this by sending Life. First, you are sending your friend something about which there can be no question.

He will be pleasantly reminded of you for fifty-two weeks during the coming year.

Second, his (or her) opinion of your taste and good judgment will rise correspondingly.

One thing more. Maybe you have a lot of friends to whom you wish to send a less expensive remembrance. Why not send these friends LIFE for three months? (Conditions noted in coupon.)

Subscription, $5.00. Canadian, $5.52. Foreign, $6.04.

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Where you subscribe for a number of friends, send addresses on separate sheets.

Open only to new subscribers; no subscription renewed at this rate. *This offer is net.*

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A POST CARD addressed to the Rauch & Lang Company, Cleveland, Ohio, will bring you the name of the Rauch & Lang agent in your city and the new Rauch & Lang catalog. These agencies in every city are conveniently located, in beautiful showrooms, where the elegancies of the new cars may be most minutely observed.

The cars have a longer wheel base—a larger body with more spacious interiors and luxurious upholstering.

Easier entrance and exit are afforded by a dropped frame, which also adds to the appearance.

Exide or Exide "Hy-Cap" Batteries, standard equipment, optional. Edison or Exide "Ironclad" at an extra cost.

Special Electric Pneumatic or Motz High-Efficiency Cushion Tires optional. Have our agent give you indisputable facts regarding our control and mechanical features. Ask him about the special Rauch & Lang inspection service.

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